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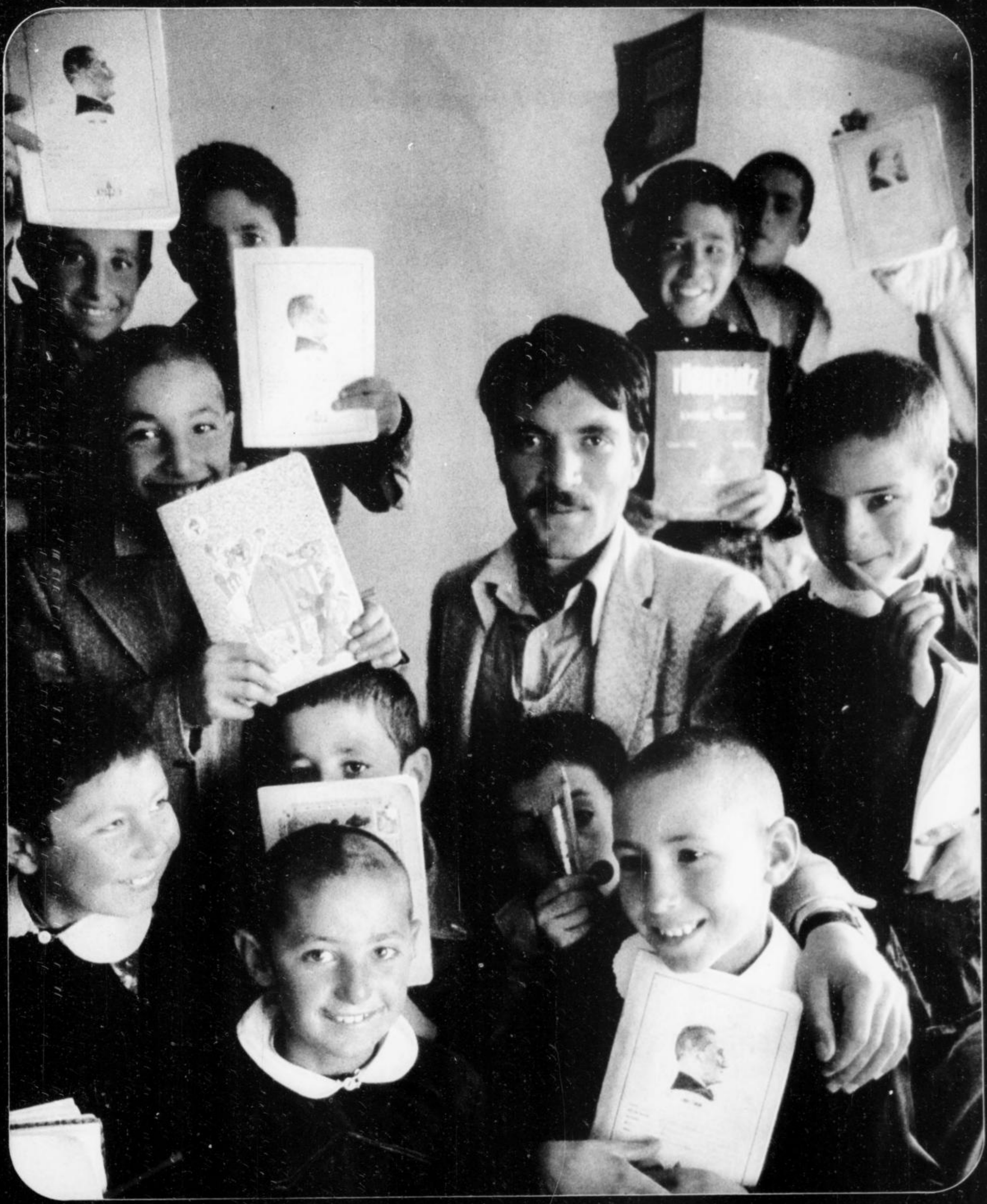

# ATATÜRK

## The father of modern Turkey

Photo © Photothèque des UDF (des Hittites), Gallimard publishers, Paris. Archaeological Museum, Ankara

**TREASURES OF WORLD ART**

**167**

**Turkey**

# Terra-cotta twosome

This terra-cotta double vase (31 cm high) dates from the 19th century of the pre-Christian era when it was fashioned by an Anatolian ceramist in the form of two figures joined together by a bridge-like handle. The figures seem to have been caught in a moment of open-mouthed expostulation, rendered by the craftsman with humour and an economy of means which appear astonishingly modern. The vessel was unearthed at Kültepe in Turkey, one of the sites where archaeologists have brought to light many vestiges of the ancient Hittite civilization of Asia Minor (see also page 9).

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## Cover

**Gathered round their teacher, Turkish schoolchildren wave books and portraits of Mustafa Kemal Atatürk, the centenary of whose birth is being celebrated this year throughout the country. There is not a village which does not cherish the memory of the great reformer who created modern Turkey. (See articles on pages 4, 10 and 13).**

Photo Gordon Gahan © National Geographic Society, Washington, D.C.

*Mustafa Kemal Atatürk, father of modern Turkey, was born one hundred years ago. To mark the centenary, the Turkish permanent delegation to Unesco organized a series of cultural events in Paris earlier this year, including exhibitions, concerts and dancing displays. It was through the educational and cultural reforms brought about by Atatürk that the Turkish people, especially young people and women, were introduced to the twentieth century world, as will be seen in the following three articles published in this issue of the Unesco Courier.*

# ATATÜRK

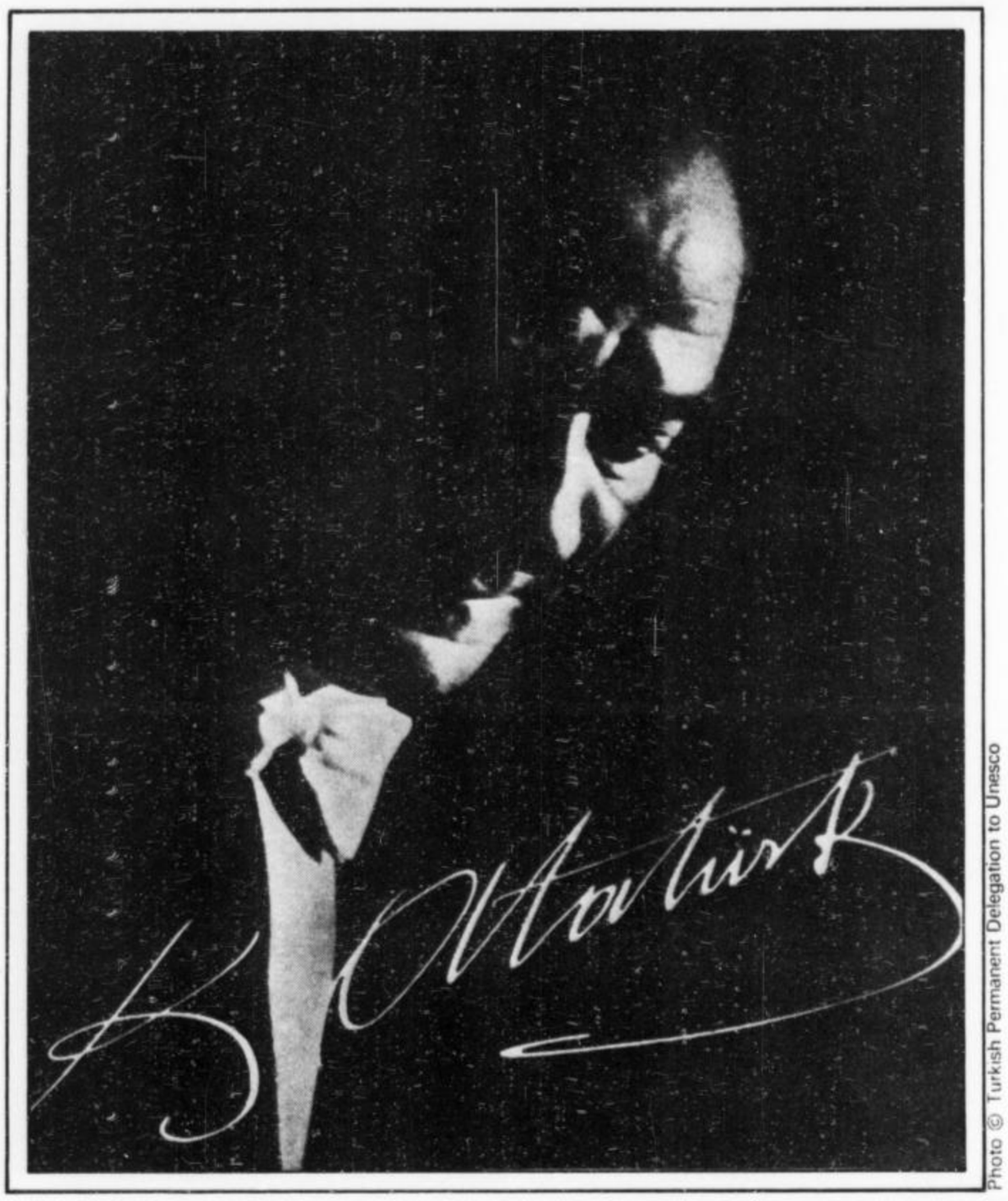


Photo © Turkish Permanent Delegation to Unesco

## 1 The birth of a modern nation amid the ruins of the Ottoman Empire

**by Bülent Tanör**

MUSTAFA Kemal Atatürk first appeared on the stage of modern history as the victorious leader in Turkey's War of Independence (1919-1922), but later, the far-reaching changes he brought to his country over more than a decade (1922-1935) were to reveal his capacity as a great reformer. His life and work are part of the story of one of the great movements of the twentieth century—the uprising of oppressed peoples against colonialist and imperialist domination.

The end of the First World War saw the dismemberment of that amorphous amalgam of nations and religions, the Ottoman Empire, and, when on 19 May 1919, Mustafa Kemal landed at the Black Sea port of Samsun to organize national resistance against the foreign invasion, he described his country's situation in these words:

**BÜLENT TANÖR**, *is professor at the law faculty of Istanbul University. He is the author of full-length works on aspects of constitutional law, such as freedom of opinion and social rights, and of studies which have appeared in various specialized journals.*

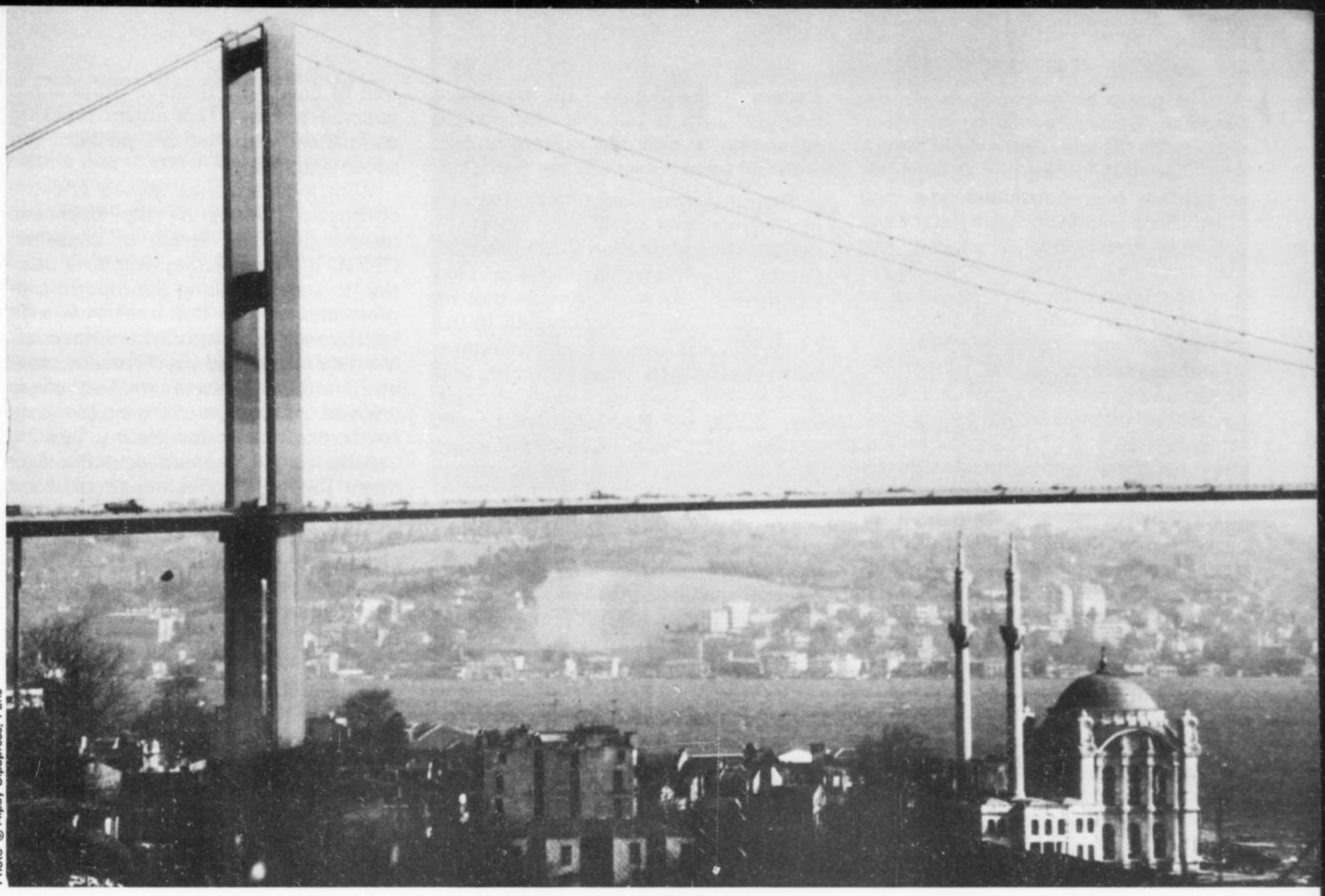


Photo © Alpay-Sipapress, Paris

# Turkey's capitals, old and new

**Two continents, Asia and Europe, meet at Istanbul linked by a bridge 1,074 metres long (above) that spans the narrow straits of the Bosphorus which stretch 31 kilometres between the Black Sea and the Sea of Marmara. Combining boldness and grace, this ultra-modern structure, opened to traffic in 1973, puts the stamp of the future on Turkey's ancient capital with its Byzantine and Ottoman past. From Istanbul the road leads into the heart of Anatolia to Ankara (below) which Mustafa Kemal Atatürk (opposite page) designated in 1923 as the country's new capital. Ankara's population was then 30,000; today it has reached the 2 million mark.**

Photo © Ara Güler, Istanbul

"The group of Powers to which the Ottoman Empire belonged has been defeated in the war. Everywhere the Ottoman army is in disarray. A harsh armistice has been concluded. The long years of the Great War have left the nation exhausted and impoverished. The men who dragged the people into that war have abandoned them and fled, to save their own skins... The Cabinet is without strength, dignity or courage; it is entirely subject to the will of the Sultan and is ready to agree to any arrangement that will guarantee its own safety and that of the Sovereign. The army has been and continues to be deprived of arms and ammunition. The Allied Powers have no intention of observing the terms of the armistice. Under various pretexts, their fleets and armies are installed at Istanbul. The Vilayet of Adana is occupied by the French; Urfa, Maras and Aintab by the English. At Adalia and Konya, there are Italian troops... At Merzifon and Stambul, English troops."

In response to this disastrous situation dozens of centres of resistance in the form of local committees or guerilla movements soon sprang up throughout Anatolia and Thrace.

At this point Mustafa Kemal decided on a course of action suited to the circumstances. Unlike the "Unionist" Young Turks in the second constitutional period of the Ottoman Empire (1908-1918), he did not wish to gain power through armed insurrection. He knew that a move for independence could succeed only if it was carried out with and by the people. National revolution could be based only upon democratic principles. First of all, therefore, he had to create a political framework for resistance.

Before taking on a military character, therefore, the Turkish independence struggle was first fought on the political level. The transformation of local assemblies first into regional bodies, then into a national one (the Grand National Assembly of Turkey), bears witness to this political and popular aspect of the anti-imperialist combat.

What sort of man was Mustafa Kemal? Born in 1881 into a middle-class family at Salonica, he received his education in military schools, which were virtually the only road to advancement for the young men of Turkish-Muslim society. His military career very soon brought him into contact with the political realities of a declining empire. While still at cadet-school he became involved in the liberal plots against the despotism of Sultan Abdul Hamid II, who was to be overthrown by the liberal revolution of 1908-1909.

When he was posted to Syria he became convinced that only a Turkish national state which ceased oppressing other peoples could benefit the Turks themselves. His experiences with the leaders of the Young Turk movement brought home to him the need for the separation of civil and military power, with the latter subject to the former.

Though Kemal was opposed to the pro-German and adventurist policy of the Young Turk faction when it was in power before and during the First World War, this did not mean that he favoured a policy of submission to the Allies. His aim was to free his country from dependence of every kind, and when he was posted to the Caucasus front during the Russian revolution of October 1917, his contact with Russian prisoners of war gave him a deeper knowledge of the revolutionary aims of neighbouring peoples.

Photo © Ara Güler Collection, Istanbul

**Mustafa Kemal aged 42 with his wife Latife Hanim. Photo was taken in 1923, year of the proclamation of the Turkish Republic.**

With his gifts of observation and analysis, his intuition and prudence, Mustafa Kemal was a good strategist, not only on the battlefield but also in the political struggles he was to face. His strategy during the war of liberation was to unite the various anti-imperialist elements (reconciling the intellectuals, for example, with the landowners and notables) in order to speed the coming of national independence. Once independence had been achieved, he launched into a programme of reforms that was to turn military victories into civil triumphs. For the job facing Kemal's forces immediately after the war of independence was essentially that of creating a national State and a national society. This meant breaking completely with the old political and social systems.

With independence gained and the concessions made by the Ottomans rescinded by the Treaty of Lausanne (1923), the new Turkey was in a position to start out along the road to progress and reform, free from all foreign interference and intrusion. Moreover, Mustafa Kemal and his comrades, now in full control of the internal situation, enjoyed the support of the people who, for the first time in their history, had the experience of co-operating with their rulers. Indeed, with its breadth of scope and its essentially political nature, the Anatolian movement, in which all classes of the population had taken part, guaranteed at least the peoples' tacit consent to the planned reforms. Resistance came only from religious fanatics and a small backward-looking section of the elite. For the first time in Turkish history, the spirit of revolutionary reform found itself in a favourable climate.

What were the main achievements of the Kemalist period in Turkey? First, the suppression of the Sultanate (1922), the setting up of the Turkish Republic (1923) and the abolition of the Caliphate (1924)—three complementary acts based on one principle: national sovereignty. This principle had been the Kemalists' watchword ever since the beginning of the War of Independence, and it became an ideological and political instrument for the building of a democratic national State on the ruins of an obscurantist, reactionary monarchy.

By separating the caliphate from the sultanate, and doing away with the latter, the new Turkey was making a move, unprecedented in the Islamic world, towards the separation of spiritual and temporal powers. It was only a first step. Since the Caliphate continued to exist as an institution, the dualism persisted and was to make itself particularly felt after the proclamation of the Republic in 1923.

This equivocal situation ended in 1924 when the Caliphate was abolished, thus concluding the struggle against any power, whether Islamic or Christian, smacking of Ottoman internationalism. The Muslim caliph was deposed and expelled, as was the Orthodox patriarch who had symbolized the internationalism of the Eastern Church by virtue of political powers that the Treaty of Lausanne had terminated.

These changes in the period 1922 to 1924 showed clearly the Turkish reformers' determination to bring about the secularization of the State. The nature of Turkish public law altered and the principle of conformity to Qur'anic law gave way to that of conformity to the "national will", or "national sovereignty"—principles which were

solemnly recognized and established by the Constitutions of 1921 and 1924.

This secularization of the machinery of State was to end in the dissolution of the Qur'anic courts, the elimination of Islam as the State religion (1928) and the inclusion in the Constitution (1937) of a statement of the principle of secularity.

The need for a similar transformation was apparent also in the realm of private law which, in spite of earlier attempts at reform, still suffered from the defects of religious legislation and the conflicts arising from clashes of religions and cultures. Far from being eliminated, their difficulties had been aggravated by the creation of a hybrid legal "system" in which laws of religious origin existed side by side with other laws of lay origin. The new republican legislation put an end to this duality by modernizing and secularizing the entire legal code.

In this connexion, the adaptation to Turkey's purposes of the Swiss civil code was an important event, especially in the fields of economic law and the rights of women. The adoption of modern principles concerning property and contract law facilitated the development of a capitalist production system within a semi-feudal society. As for the status of women, the institution of monogamic civil marriage and the recognition of legal equality between men and women already constituted a "legal liberation" of women, a prelude to their emancipation. Here again we see how Mustafa Kemal Atatürk's vision was in accord with the movement of history.

During the First World War, Turkish women, forced to fill the place left by their husbands away at the front, had made their appearance in society and the world of work, and this led to the movement for the abolition of that symbol of discrimination, the veil.

Later, Turkish women took part in the War of Independence, either fighting, dressed like men, or behind the lines, working to feed the army, organizing demonstrations, starting clubs, etc. In fact, just like men, Turkish women were fully involved in the struggle. In 1921, a French journalist asked Mustafa Kemal what would become of women in a Turkey already "so profoundly changed". He answered: "They will have complete equality... they have won their freedom." Thus when Turkish women were at last accorded their rights, these were not granted as a favour or out of some political caprice; they had been established through a process of historical evolution strongly marked by Atatürk's influence.

Reforms in culture and education were no less important. In 1924 the whole education system was unified and laicized under a national ministry.

Photos © Turkish Permanent Delegation to Unesco

## From steppe to lecture-room

**Immediately the republic was proclaimed, Atatürk set about implementing his programme of reforms throughout the country. He took it upon himself to involve the humblest folk, such as the Anatolian camel-drivers and shepherds with whom he is seen in top photo, and to introduce modern techniques (above) into a rural world where farming practices had changed little since medieval times. He was the architect of a secular legal system which redefined the status of the citizen. Below, Atatürk with students at the Law Faculty of Istanbul University.**

This reform affected not only centres of Muslim religious teaching but also foreign schools which disseminated a cosmopolitan and alienating culture. From that time on, if they wanted to survive, they had to conform to modern lay principles.

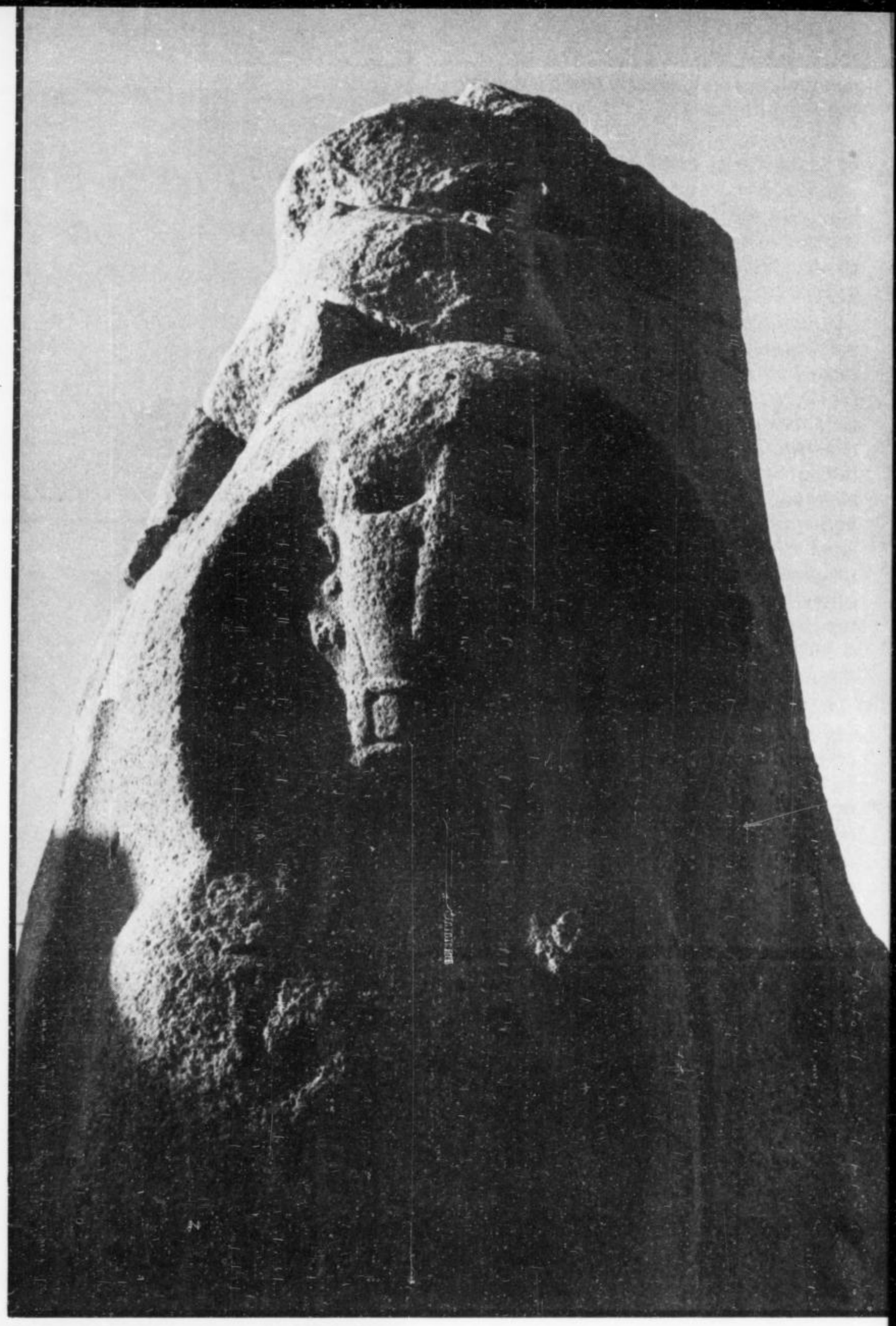
Next came a major break with "traditional" culture, the adoption of a Latinized phonetic alphabet, which was made compulsory in 1928. This reform made it easier for very wide sections of the population to learn to read and write. It also contributed to the enrichment of the Turkish language, whose development had been hampered, if not paralysed, by the use of an alphabet completely alien to it. "A nation must have plenty of courage", said the French writer, Georges Duhamel, in the 1950s, "to carry out a revolution of this kind in an orderly fashion and simply by legal enactment."

"Positivism", in the sense of a secular philosophy, is the best word to describe the true nature of republican education in Kemal's Turkey. And this once more is inseparable from the democratic and national character of the Turkish revolution.

In spite of some resistance and a few vain attempts to turn back the clock, the objectives of this revolution have, to a large extent, been achieved in present-day Turkey. It is already possible to speak of a consensus on this point among the country's most influential political and social forces.

Mustafa Kemal's thought and actions have left such a deep and durable imprint on the history of his country that it is easy to understand why the Turkish people, through their representatives in the Grand National Assembly, bestowed on hin the name "Atatürk", or, "Father of the Turks".

**Bülent Tanör**



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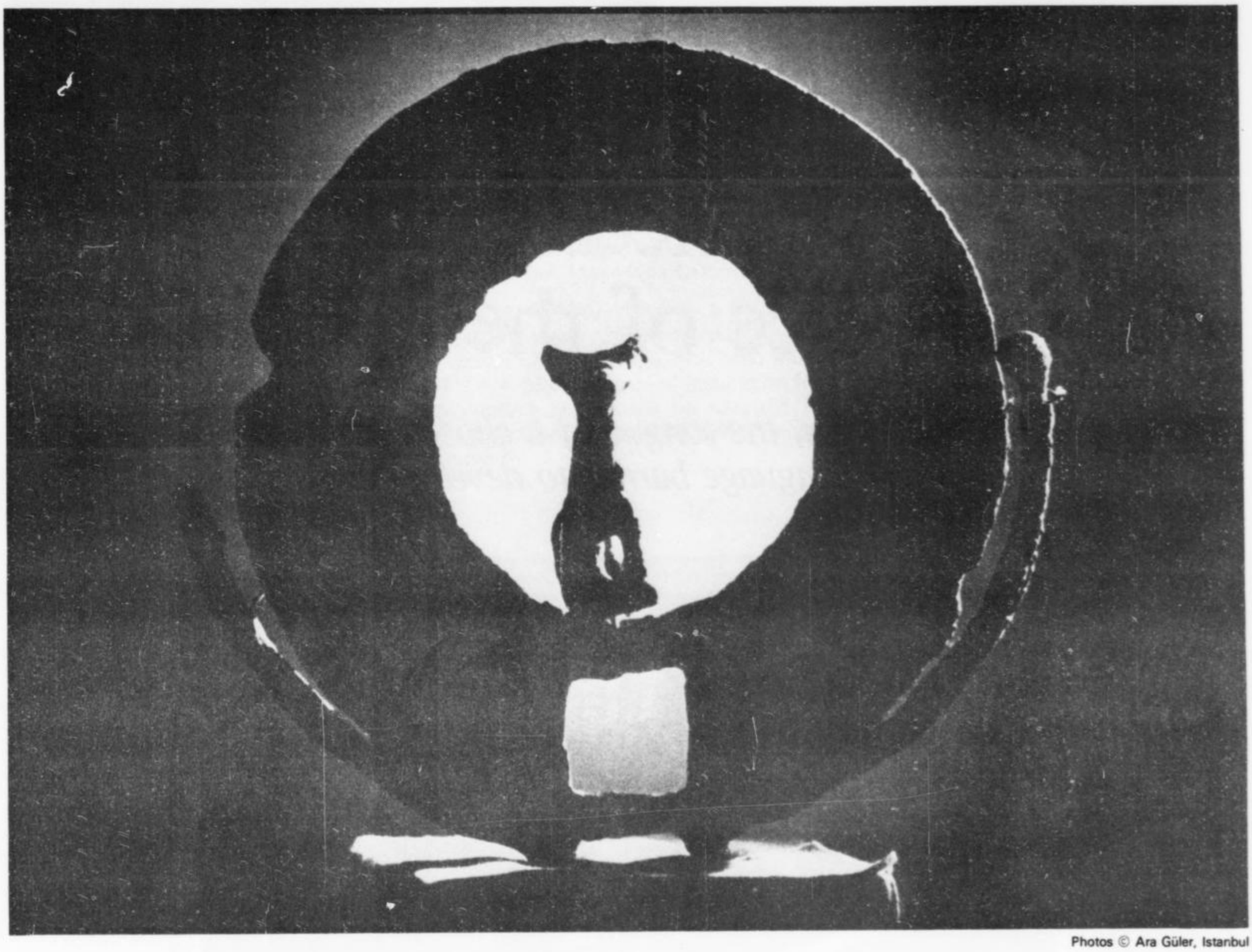
## Archaeological treasure trove

**Few countries in the world are as rich in archaeological remains as Turkey, where the most diverse civilizations succeeded one another over a period of some 7,000 years. Vestiges of Neolithic and Chalcolithic settlements are to be found there along with relics from the cultures of the Assyrians, Hittites, Phrygians, Urartu, Persians, Greeks and Romans, as well as the monuments of Byzantium and the Seljuk dynasties. Atatürk infused new life into Turkish archaeology and conservation, for until his time the prospection, study and restoration of the country's rich heritage of sites and monuments had been severely restricted by lack of resources. Left, Atatürk visits the ruins of an ancient amphitheatre on the Anatolian coast.**



Photos © Ara Güler, Istanbul

# In the heart of the Hittite empire

**Some 150 kilometres east of Ankara, at Bogazköy in the heart of Anatolia stand the ruins of Hattusa (below). This ancient city built during the first half of the second millennium BC was the capital of the powerful Hittite empire. During the last half century thousands of clay tablets from the royal archives of Hattusa (inscribed in seven hitherto unknown languages) have been deciphered, revealing the economic, political and religious structures of the Hittite world and the civilization that existed in Anatolia as early as the third millennium BC. Among the art treasures left by the Hittite empire, which grew to rival the Egypt of the Pharaohs, are rock carvings, ceramics (see page 2), copper and bronze figurines, depictions of animals, and curious objects such as the solar disc (above) from Alaca Huyük, which is also the site of the inscrutable head hewn out of the living rock (left).**

2

# The Sultan silenced by the voice of the people

*Ottoman, the tongue of a chosen few, was a language barrier to development*

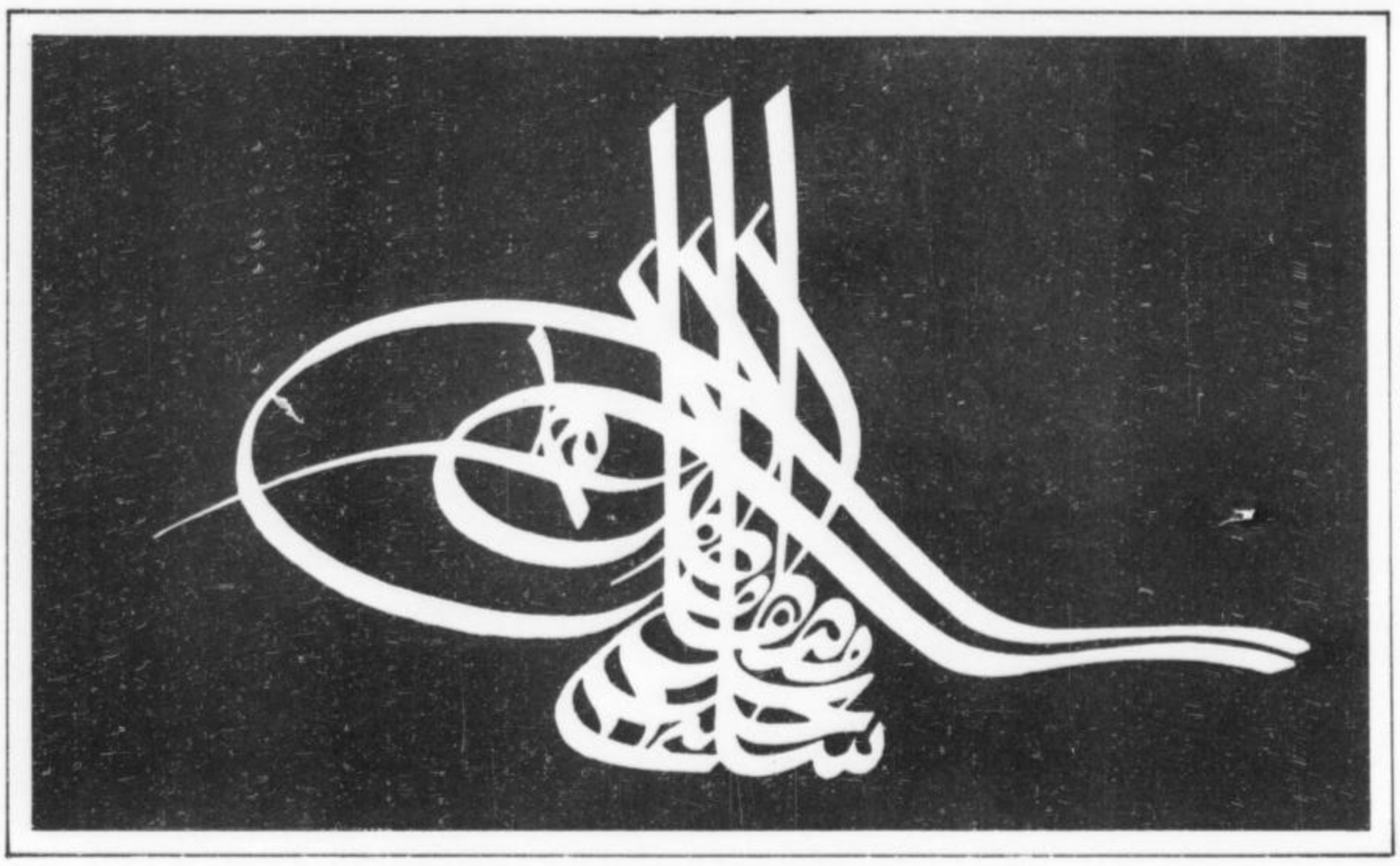


Photo © from *Osmanli Padisah Tugralari*, Cem Yayinevi, Istanbul

**by Cetin Altan**

TURKEY's unremitting struggle to pursue its development in the last half century constitutes a particularly notable chapter in the history of the modern world.

The reason for this lies in the circumstances of Turkish history. The Ottoman empire is the first and only case of an Islamic empire which, having survived until the early part of the twentieth century, was transformed into a modern secular republic.

In 1922, after the fall of the Ottoman dynasty, Turkey was a vast country with a population of fifteen million, 80 per cent of whom were illiterate. The home of an impoverished peasant society, it was a land without a communications network, lacking port facilities, and bereft of water and electricity supplies.

The imperial language did not long outlive the Sultanate, for incredible though it may seem, the language which had been that of the Ottoman empire for six centuries was totally obliterated within two decades. How and why did this come about?

In spite of an apparent religious cohesion and an original system of government, the Ottoman empire never fully succeeded in welding together the masses of which it was composed. This is why it was known as the Ottoman and not the Turkish empire. Furthermore, the Ottomans spoke not Turkish but Ottoman, an artificial language which the people did not understand. Ottoman was used at court and among the élite, but nowhere else. The people spoke Turkish.

Unlike Latin and ancient Greek, Ottoman was not an "archaic" tongue. Nor was it a homogeneous language like Arabic and Persian, spoken by large numbers of people and shaped by popular cultures. It was a curious hybrid, a mixture of Arabic, Persian and Turkish which neither Turks nor Persians nor Arabs could easily understand.

And so it is not surprising that Ottoman should have died out so quickly and so completely, to the point where only a few dozen people, specialists for the most part, can read and understand the language in Turkey today.

The fact that the people and their rulers spoke such radically different languages perpetuated a split in Turkey's cultural life. On the one hand there was a popular Turkish literature produced by the people, and on the other an Ottoman literature created by court and palace poets. The people took no interest in Ottoman literature, which they did not understand, while

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**CETIN ALTAN**, *Turkish writer and journalist, is a leader writer with the Istanbul daily* Milliyet. *He is the author of essays, novels and plays some of which have been widely translated.*

popular literature won few devotees at court where it was held to be "coarse".

This strange cultural hiatus formed the background for many an odd episode in Turkish history. When the Sunnite Muslim Sultan Selim I set out to conquer Persia in 1512, for example, he wrote poems strongly influenced by the Persian language. His opponent Shah Ismail I, the Shiite ruler of Persia, wrote poems in Turkish. The Shah of Persia who wrote in Turkish was to be vanquished by the Ottoman Sultan who wrote in Persian.

The literary dualism between Turkish and Ottoman continued for centuries. Not until the second half of the nineteenth century did Westernizing influences begin to appear in literature, and even then they were too slight to bring about a rapprochement between Ottoman literature and the Turkish language.

All thinking on the subject of social change was confined to closed Ottoman circles which patterned themselves on the Western model of what an intellectual should be, and were always cut off from the people since the language in which they formulated their ideas was Ottoman.

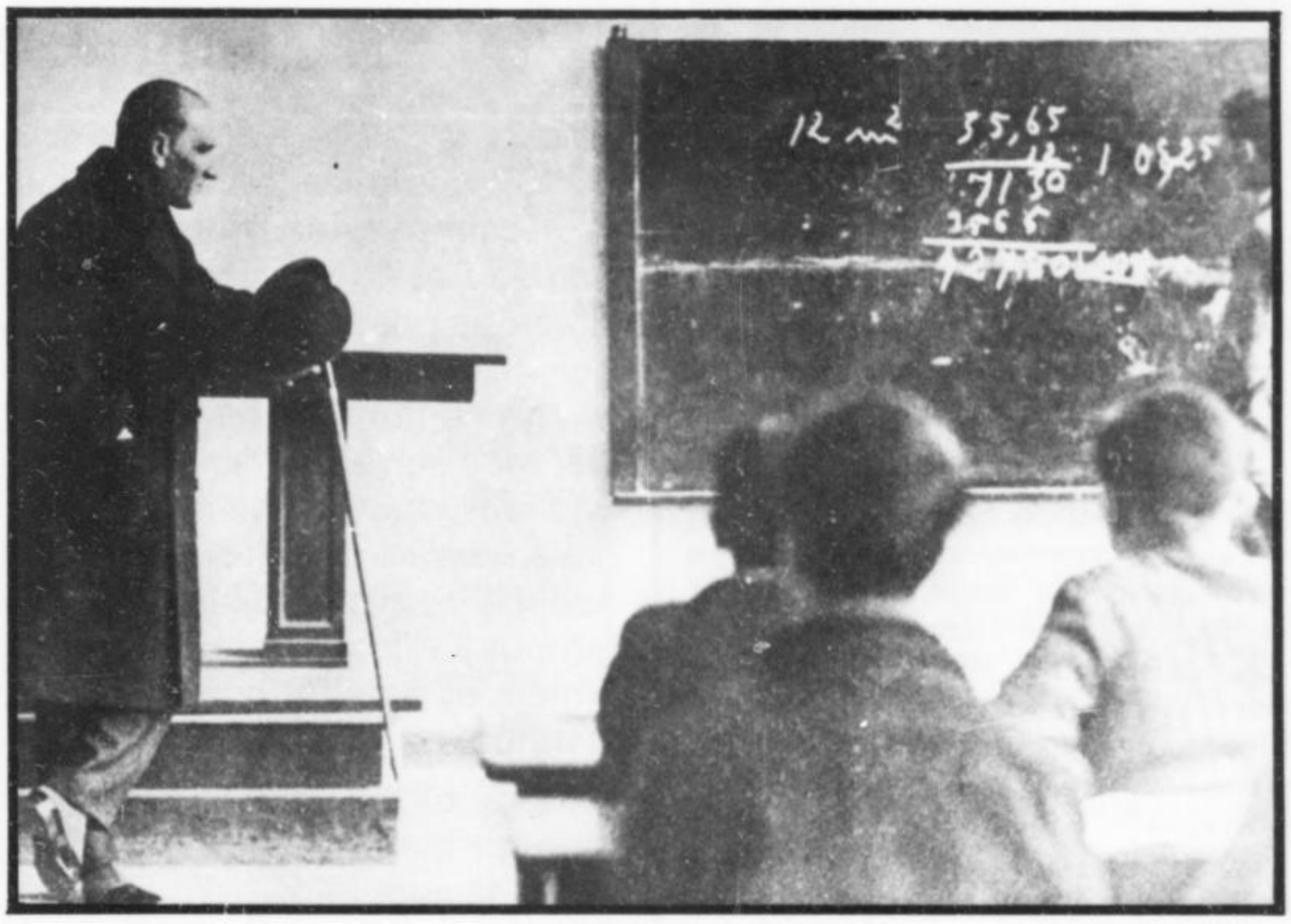
These Ottoman intellectuals were regarded as "Westernized" and "snobs" by the people, who used them as a boundless source of inspiration for characters who could be satirized in shadow theatre *(karagöz)* and popular drama.

unsuitable vehicle for noble literary expression. There ensued a long and violent series of polemics between the supporters of the "shepherd's language" and their opponents.

The ultimate victory of Turkish over Ottoman only came with the reforms introduced by Atatürk, notably the replacement of the Arabic by the Latin alphabet in 1928 and the creation of the Turkish Language Society for the Purification of the Language.

The cultural duality which was so marked a feature of the Ottoman Empire goes some way to explaining why Turkey, in spite of possessing the necessary resources for a rapid emergence from under-development, should have been so handicapped in its

**Stylized signature of Sultan Selim III, left, exemplifies the gap that used to exist between the written and the spoken language in Turkey. The court language, Ottoman, strongly influenced by Arabic and Persian, was not understood by the people and was a brake on social and cultural development. To remedy this situation Atatürk reformed the educational system, introduced the Latin alphabet in place of Arabic characters, changed the system of weights and measures, the calendar and the way of writing figures. Right, Atatürk visits a high school class.**



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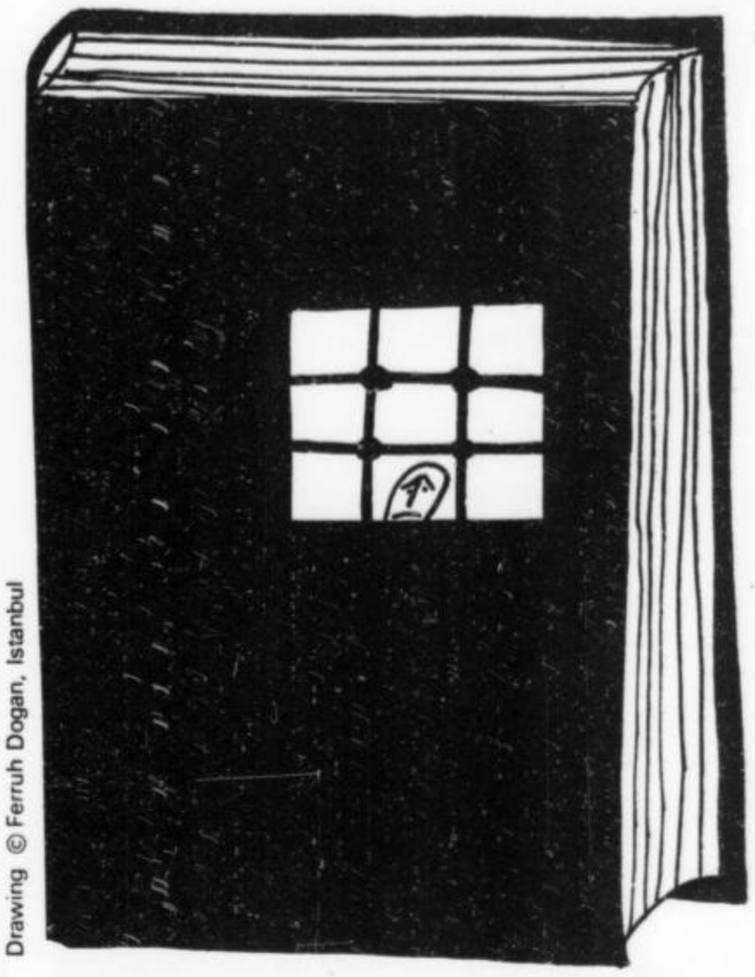

Drawing © Ferruh Dogan, Istanbul

**A closed book to the masses, restricted to a few initiates, scholars and high officials, Ottoman became the prisoner of its own exclusiveness.**

Nevertheless, a Turkish literary movement soon emerged, even among the élite, to stand out against the Ottoman literary tide. Its task was not an easy one. Turkish, always excluded from élite literature, was frowned on as an insufficiently sophisticated instrument of expression. It may be true that Ottoman lent itself to a greater richness of metaphorical language; the fact remained that it was an artificial language which the people did not understand.

The "Young Turks", who championed the extension of liberties and called for the establishment of a constitutional monarchy, were the originators of this attempt to introduce Turkish into "high literature". But their move brought protests from certain intellectuals, supporters of the Young Turks in political matters, who claimed that Turkish was a "mere shepherd's language" and an

advance along the road to economic and social progress.

The linguistic drawback was always an obstacle to enrichment of thought. Since Arabic remained the language of religion and Ottoman the language of the notables, the Turkish-speaking masses were inevitably excluded from cultural exchanges which only took place within certain social groups and in certain specific fields.

Religious and secular leaders, entrenched behind an Arabic which they professed to command completely and an Ottoman which no one understood, so intimidated the people that even today there are those who believe that it is a sin to translate the Qur'an into Turkish.

The fact that printing was introduced into Turkey almost three centuries after its invention, that both popular and Ot-

toman literature consisted almost exclusively of poetry until the middle of the nineteenth century (the first Turkish novel was written around 1890), and that interpretation of the Qur'an had to conform to certain prescribed norms—all these factors had a sterilizing effect on social thought and intellectual creativity.

A society in which rulers and ruled do not speak the same language, in which there is no philosophical speculation, no fiction, no printing, no theatre and no painting, is bound to meet obstacles when breaking free from the fetters of the past, pursuing its destiny and building its future.

If we are here emphasizing the linguistic aspect of the Ottoman heritage, this is not to deny that obstacles to development are always extremely complex and diverse.

Steps to Westernize Turkey had already been taken as early as 1839 when Sultan Abdulmecit and his vizier Reshid Pasha decided to carry out a number of major reforms in law, education and cultural life. But faced with a mounting foreign debt, the Ottoman empire's search for renewal ended in an economic cul-de-sac.

Although the Ottoman reformers set their eyes on European "modernism", they never took European systems of production as their model. Concentrating instead on European-style patterns of consumption which then prevailed in the wealthy quarters of Istanbul, they fell victim to a colossal misunderstanding. They did not realize that if Westernization were to become an economic fact, then it had to be expressed above all in new forms of production.

When Turkey became aware of what had gone wrong, it was too late. More and more obstacles had arisen to block the road to economic development, and society still lacked the dynamism which could have overridden such barriers. There were not enough cadres and the country's technological potential was too weak. The opening to the West did not lead to a real industrial revolution.

Not until the end of the Ottoman empire did Kemalist Turkey set course for a veritable renaissance. Under the drive of Atatürk, rigid dogmas were shattered, rulers and ruled began to speak and write the same language, weaknesses in intellectual and artistic creativity were remedied, and the numbers of cadres and technicians increased.

In spite of demographic growth (Turkey today has a population of over 45 million) the illiteracy rate has dropped from 80 per cent to 30 per cent.

Modern Turkey is thus well on the way to emancipating itself from the conditions which it once knew, those of a vast, inward-looking rural society.

■ **Cetin Altan**

Photo © Ara Güler, Istanbul

# The village bards of Anatolia sing a new song

FOR centuries travelling minstrels have roved the Anatolian countryside. Though they are still called by their traditional name of *asik* (or lover, pronounced *ashik*) they are no longer the timorous poets of old seeking the beloved. "The black earth is my only true love", sang Veysel (above), one of the most popular *asik* of this century, as he went from village to village. Today's *asik* see themselves as "lovers of the truth". Theirs is no longer an improvised art aimed at illiterate audiences, for they themselves have learned to write. Many of them took part in Atatürk's national revival and literacy drive ; others were associated with the famous "village institutes" which produced some of the great writers of peasant origin who are the pride of modern Turkish literature.

Many of the *asik*, keeping up the old tradition, still wander through the countryside. But today their music is published and, with the spread of radio and television there is scarcely a village where one cannot buy *asik* records and cassettes. Moreover, with the changes that have swept Turkey in the last half century the content of their message has changed and so has their style. Many *asik* of the present generation take up political and ethical issues such as nuclear energy, decolonization, disarmament or the conquest of space; they have become more caustic in their criticism and more pressing in their demand for social justice.

Another novelty is that women have now joined their ranks. For example, Sahturna, a blind poetess from a village in eastern Anatolia, sings of the plight of the poor peasant woman: "She divides her loaf into forty portions/she tills the soil for little return/she rocks her baby's wooden cradle...". Today the most popular *asik*, abandoning time-honoured clichés, are concentrating on more serious themes. They sing of the afflictions of the contemporary world, describing man's striving, his hopes, disillusion, joys and doubts. For, as the peasant poet Hasan Devrani has written, "It would be disgraceful for a poet to show the world upside down. I, for one, would be ashamed".

3

In the avant-garde of literature

# A NEW GENERATION OF TURKISH WOMEN

**by Guzin Dino**

Photo © Mary Ellen Mark, Archive Pictures, Inc., New York

**The Constitution of the Turkish Republic made primary education compulsory for girls ás well as for boys. This schoolgirl seems to have taken to heart the advice given to Turkish women by Atatürk in 1925: "Let them show their face to the world and observe it attentively with their own eyes...".**

OVER the past fifteen years, women writers have come to play a significant role in the literary *avant-garde* in Turkey. With their special sensibility they have brought a breath of fresh air to Turkish literature.

This phenomenon is of particular significance because it calls into question the many prohibitions and alienations that have long been a constraint on the social and private life of women in Turkey, a problem they share with women in the rest of the Third World (not to mention Western women, who also have problems of their own).

When they took up arms in the war of independence, Turkish women were among the first women in the Muslim world to fight for the liberation of their country. Today, expressing themselves with amazing freedom and daring, they bring the same courage to bear in their attack on conservative social attitudes.

This does not mean, however, that Turkish women writers are "feminists". In their view, to make a special case of women, even in their own defence, would amount to a concession, an acceptance of the segregation of the sexes.

The position of women writers in contemporary Turkish letters can be better understood if it is remembered that in the 1950s a strong current of writing of peasant origin had emerged in parallel with the literary output of urban intellectuals. These writers spoke for the first generation of Turkish peasants who, after centuries of illiteracy and hardship, thanks to school reform and the good work of rural institutes, were at last able to draw public attention to their often formidable ▸

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**GUZIN DINO** *is a Turkish writer. A lecturer at the Arts faculty of Ankara University until 1954, and then until 1979 at the Paris Institute of Oriental Languages and Civilizations, she now works as a producer for Radio France Internationale. She has translated a number of important Turkish literary works into French and presented them to the French-speaking public.*

## Four leading lights

**Portraits of four prominent figures in modern Turkish literature. Halidé Edip Adivar (1884-1964) was a leading member of the first generation of Turkish women writers. Nezihe Meric broke away from conventional narrative style with her earliest short stories published in 1951. In her writings, as in later work by Furuzan and Adalet Agaoglu written in the 1970s, the harshness of social reality can be glimpsed through a poetic and at times minutely detailed evocation of experience.**

HALIDE EDIP ADIVAR

FURUZAN

NEZIHE MERIC

problems. This they did in a language that revealed the richness of their popular culture and their acute sensibility, heightened by centuries of social constraints. When peasant writers found their voice it was as if a time-bomb had exploded. In just the same way, the vigour of present-day women's writing can be explained by all those centuries of enforced silence. In fact, the voices of these two social groups, the last to make themselves heard, constitute the two most striking and original developments of the last twenty years.

It must be remembered that, for five hundred years, Turkish women had borne the heavy burden of the wars of the Ottoman Empire and, from the nineteenth century until 1923, that of semi-colonization. Perhaps that is why there has always been a popular tradition that portrays woman as the singer of death, the keening mourner not only at funerals but whenever great disasters strike the community.

Society and popular oral traditions have reserved for women the melancholy task of improvising *agit,* or elegiac poetry. Some of these works have been written down and published, Many of them are masterpieces.

The numerous modern women writers I wish to refer to here have benefited from the first social advances brought about by the Republic. Borne on this current they have been able since 1954 to make a stand against a social hierarchy and a strict morality based on values that were challenged in the general disturbance that followed the war. But whereas men writers sought to situate themselves among modern, mainly Western, currents of writing and thought, female Turkish novelists and story-writers, braving the uncertain climate of a real transformation, have opened up a new universe, describing it in an original language nurtured by the frustration of their own existence. A new facet of the Turkish soul has come to light, an awareness of the strangeness of ordinary, everyday life, hitherto unknown or ignored in literature.

Here again, it is not a matter of "feminism", or of literature concerned only with women. But it is thanks to women that Turkish literature today shows society a more complete and truthful picture of itself, at several levels of writing, from the conscious to the unconscious, from the most lucid kind of vision to the wildest of fantasies.

Let us take Leyla Erbil, for example. Her first stories, published in 1956, aimed at dispelling the conventional mystique about the character of "the Oriental woman". She describes a social crisis that concerns not only Turkey and not only women; it has to do with existential problems of our time.

The passage I am about to quote is a new kind of funeral lament—the speaker is a widow. The traditional *agit* tell of ineffable grief for the departed, but here the widow mourns her own wasted life, with its long succession of frustrated desires and disappointed hopes: it is a statement of failure.

*"You're dead. So you're really dead. And what is going to become of me? It's no joke being the wife of a dead civil servant... Will a dead man's pay be*

## The snake-queen

**Shameran, a traditional character in Turkish fairy-tales made a notable comeback recently in a short story by the novelist Nazli Eray. Half-woman, half-snake, the beautiful Shameran, right, was also a favourite with folk artists, including painters on glass.**

Photos © Ara Güler, Istanbul

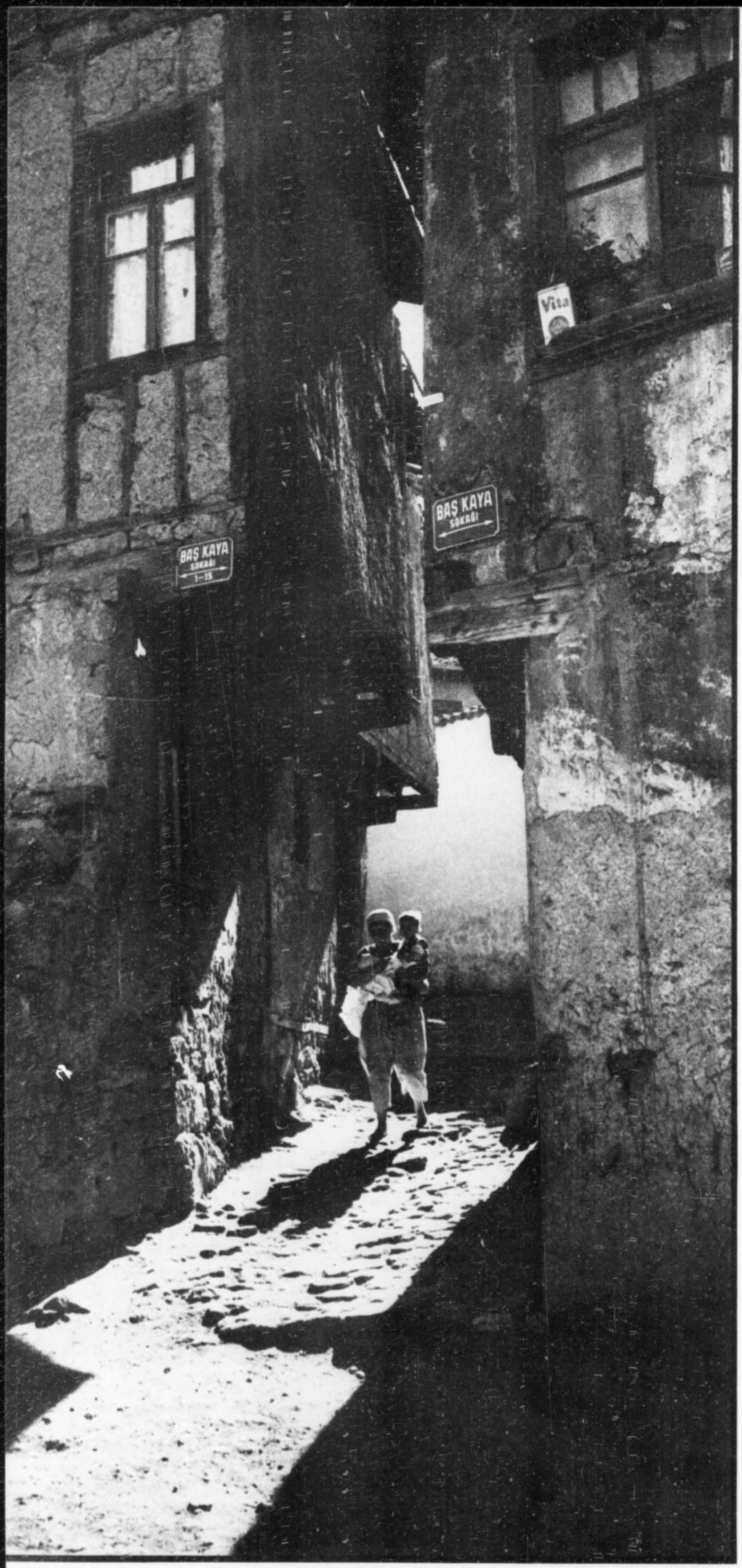
ADALET AGAOGLU

*enough to live on? Shall I get a thousand pounds out of your death?" She props the corpse up in bed and speaks to it. "Oh, oh o-oh! For thirty years I used to lie beside him like a block of wood... For thirty years I didn't know what to do with you. I could never use the word 'husband' to you. Come on, isn't it true? Could I ever say to you, 'I've got a cup, I've got a flower, a geranium in bloom'? All women say things like 'my husband' 'my man', 'my lion'—at any rate on the wedding night it's a lion that climbs into bed. For thirty years I kept meaning to deceive you... You ought to have noticed how beautiful I was, with a slender burning femininity overflowing all the time from centuries of abstinence... And for thirty years you tried to trap me; you put cockroaches in my rubber gloves, and whenever you offered me a rose to*

# Emancipation

**"Any man who speaks to a woman in public or who makes signs to her is liable to punishment under article 202 of the Code of Criminal Procedure". This rule was still in force in the Ottoman empire less than a century ago, and up to the end of the First World War men and women travelled separately in public transport. The new Civil Code adopted in 1926 eliminated discrimination in civil law and gave women the same rights as men. Photo right shows a peasant woman in an Ankara suburb.**

Photo © Ara Güler, Istanbul




# Shaping a people's future

*smell, there was a maggot in it... Oh, why weren't we like other people?... Stop dying and have a look at other people. They are saying the things they have always said: 'take some more sugar and let's have a cup of tea...' That's what life is about; Turkan was right: one must live every moment to the full."*

She is taking stock of an unsatisfactory life, devoid of real love. One would really need to quote the whole text to get the full effect, made up of an accumulation of little touches conveying bitterness and despair. Leyla Erbil's story has no novelistic plan and remains ambiguous in both meaning and form. To achieve this result she uses language situated somewhere between imagination, fantasy, the real and the remembered.

There are many of these women novelists and short-story writers, working at the frontiers of contemporary literature: Nezihe Meriç, Adalet Agaoglu, Furuzan, Sevim Burak, Sevgi Soysal (who died recently), and Tomris Uyar, to mention only the best-known.

The dominant feature of Nazli Eray's work is the strangeness of her subjects. She renews the spirit of traditional folk-tales, making fantasy seem both surprising and perfectly natural.

One of the stories in *I Knew the Night,* a collection published in 1980, is about Izzet Efendi, who has a snake living inside him, which he feeds on milk: this is related in a matter-of-fact way, quite naturally, as it were.

When Marusia falls in love with Izzet Efendi, the snake gets up to its tricks, squirming and wriggling inside Izzet Efendi's entrails whenever it hears Marusia's voice. One day *"they sat down side by side on the divan. Her plump white arm was against Izzet Efendi's shirt. Then he told her everything. Marusia was horrified. There was a snake then, as well as her, inside Izzet Efendi? How was it possible? She burst out sobbing. She asked Izzet Efendi to get rid of the snake, to put it out. She wanted to be the only one inside Izzet Efendi..."*

The obsessive presence of this snake in Eray's story has an unexpected connexion with themes found in folk-tales. Was not the legendary Queen of the Snakes *(Shameran)* half woman, half serpent? Does not the collective imagination at work in fairy stories, like the Anatolian paintings on glass, give her a surpassingly beautiful face and the body of a reptile?

**Turkish women, who in traditional society were not even consulted on the choice of their husband, obtained the right to vote in municipal elections in 1930. Since 1934 they have participated in national elections and can stand for parliament. The first Turkish woman lawyer was called to the bar in 1928, the year when the first women doctors graduated from Turkish universities. Today women are represented in all the professions, but by far the greatest number are in teaching. Below, boys and girls in a primary school gather round their teacher for the end of year class photo. Opposite page, a young woman with her child in a street in old Ankara.**

Photos © Ara Güler, Istanbul

The collection contains other comical and startling phenomena—a mermaid who is raped and then hauled off to the police station with her attacker, a grandmother with goat's feet, and an old maid who finds a husband inside a sort of Twelfth Night cake wrapped up in mauve paper. All these elements remind one of folk-tales and are endowed by Nazli Eray with a symbolic psychological or social truth that acquires a new dimension from its admixture of strangeness.

Sometimes Nazli Eray grafts a very personal and modern kind of fantasy on to the traditional variety. In *The Man on the Plain* the woman who tells the story is walking to Chicago with a black American. He describes the city, which he got to know when he was a lift attendant in a skyscraper. The narrator becomes slowly immersed in the vast town and somehow finds herself in the very lift that was the pride and joy of her companion in his youth.

*"In the lift there are just the black and me. The black pushes thousands of buttons. In the middle of Chicago, in this enormous hotel, we are shooting up and down like lightning. The black man says, 'Say, sister, I'm happy. I'm in control. Look, this lift goes just where I want it to go.' We're going up and down the building like lightning. I got jealous of the black. 'Yes', I said, 'but the lift can only go up and down right here in this building'."*

An ambiguous story. Why do these two meet? Is it because there is a parallel between the situation of the woman who has broken away, or who wants to break away, from oppressive constraints, and that of the black, trapped by the effects of technological or social automation? At all events, we have here a proof that women writers are also crossing geographical frontiers in the search for answers to their problems.

Let us also consider Sevim Burak. Her work surprises, shocks and disconcerts the reader, as she plunges us straight into the strangeness of the ordinary. "When one is living", said Sartre, "nothing happens. The scenery changes and people go in and out, that is all." That is how it is in Sevim Burak's stories. The most amazing things happen unobtrusively.

One short story, published in 1965, is made up of entries in the private diary of Bilal, an insignificant individual who lives beside the Bosphorus. He doesn't want children, but his mistress is pregnant. From the Diary, with all its trivial details, there gradually emerges a question.

*"September 3rd, 1930. Zembul got ill during the night, so I wasn't up until late this morning. My watch had stopped. I went down to the quayside to put it right. Then to the butcher's for a pound of mince and half a pound of meat for the kebab. Came home."*

Twenty-six pages of trite entries in the same vein bring the reader to a dramatic leap or skid out of the rational world. So for April 25th we read: *"I had to rest on the bed for an hour or two. A needle that had got stuck in my left heel was giving me a lot of pain (...)*

CONTINUED PAGE 32

Photo © Mondadoripress, Milan



Photo © Franco Origlia, Rome



Photo © Scala, Istituto Fotografico Editoriale Antella, Florence

**Rescuers on the Calabrian coast in southern Italy have a hard job manhandlin figure (left), the result of a chance discovery on the sea bed by an underwate figure was one of a pair, each weighing over 150 kilos. Once on dry land and stretcher (right), the statues were seen to represent two naked warriors, each tall. Though they were unarmed, specialists believe that they originally brandi shields, but these have not been recovered. After some 2,000 years of immers restoration of these masterpieces of 5th-century-BC Greek art proved a long a task. Above, the head of the figure dubbed the "Old Warrior" photographed ( shortly after the discovery, and (right) seven years later after it had been rest of the other figure, known as the "Young Warrior", see page 21 and back cov**

# THE WARRIORS OF RIACE

## Two masterpieces of classical Greek sculpture rise from the waves

**by Vilma Abella**

ON August 16, 1972, the little town of Riace on the Calabrian coast of southern Italy was crowded with holiday-makers attracted by the fine weather and the transparent waters of the Ionian Sea.

Among them was Stefano Mariottini, a skin-diving enthusiast from Rome. Little did he know as he prepared his equipment for his morning swim that this would be a memorable day for him and for the history of art.

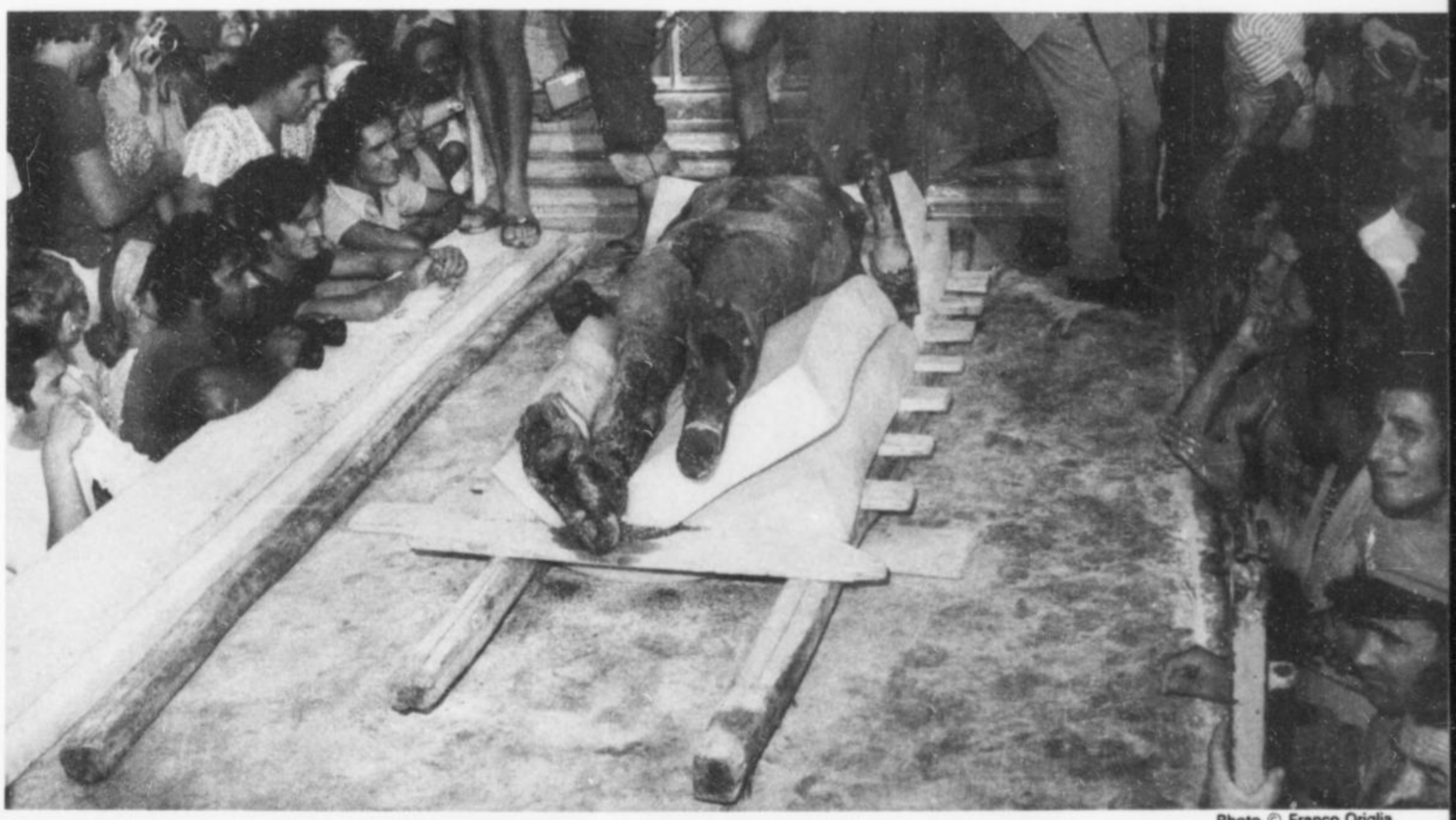
The water was warm and inviting as Stefano swam steadily out to sea. Suddenly, about three hundred metres from the coast, his attention was drawn by a large dark mass, seven or eight metres below the surface. Stefano dived and, as he drew nearer, he was surprised to find that the strange form was in fact two large bronze statues representing human figures, whose shape was distorted by accretions of marine life growing on the metal.

The Antiquities Department was immediately informed of Mariottini's find and four days later the statues were recovered from the sea bed and brought back to the mainland. They appeared to be in a good state of preservation and this was confirmed when, after preliminary scraping and sanding, they were seen to represent two standing male nudes.

One of the figures had long hair encircled by a head-band; the other was wearing an Athenian helmet. Experts believe they originally carried shields and spears.

Both statues were about two metres in height and each weighed more than 150 kilos. Metal pins

**VILMA ABELLA** *is a Uruguayan journalist based in Paris. She writes for the Montevideo daily* El Día, *and is a regular contributor to the Latin American service of Radio France Internationale.*



ndling a heavy bronze
water swimmer. The
and laid on a
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randished spears and
mersion, the
ong and painstaking
hed (left) in 1972
restored. For photos
cover.

Photo © Franco Origlia

# A heroes' welcome

**Despite the marine accretions that distorted their shape after centuries spent on the sea bed, the bronze warriors were given a rousing reception by the people of the little coastal town of Riace. Left, the "Old Warrior" is borne triumphantly through the streets. Today restored to their pristine splendour, the Warriors command the admiration of visitors to the Magna Graecia Museum in Reggio di Calabria. Every day thousands of people throng to the museum (below) where a large room has been specially equipped to provide a permanent home for the two heroes of ancient Greece. Right, the "Young Warrior."**

Photo © Ernesto Franco, Bivongi

Photo © Franco Origlia, Rome

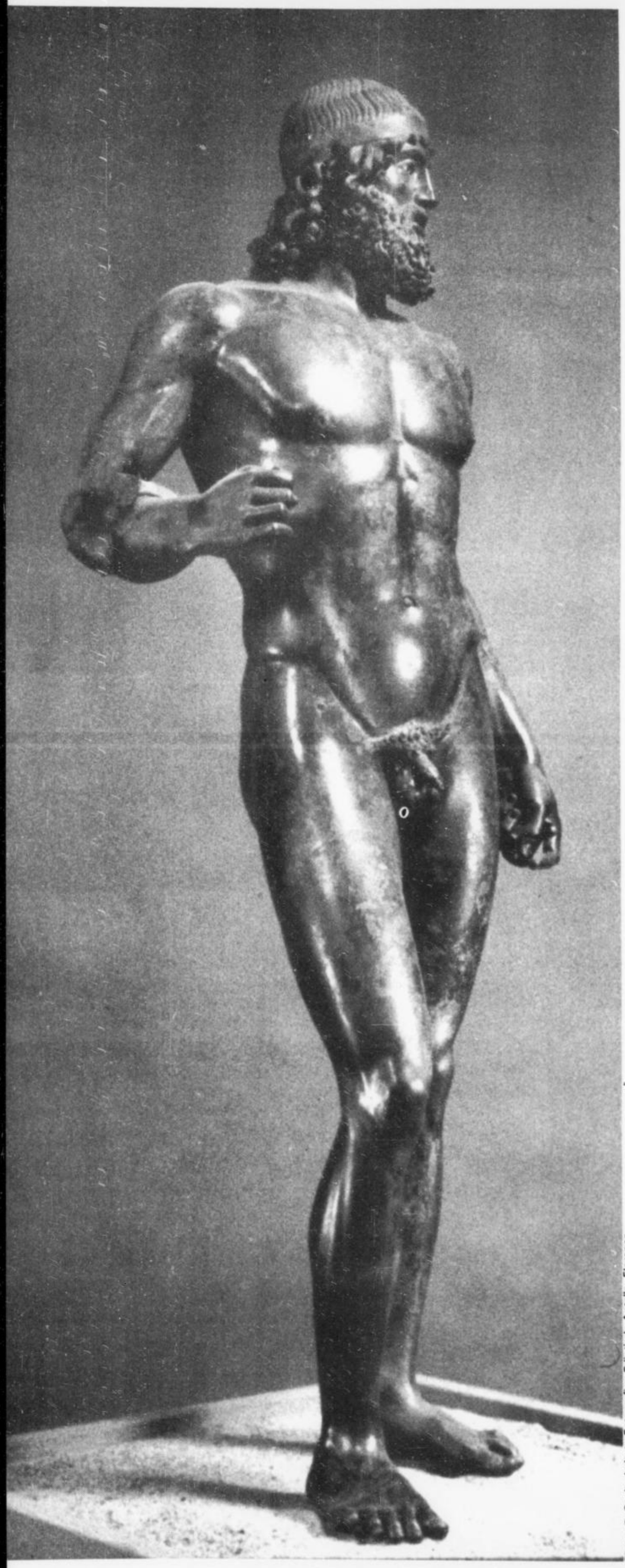


Photo © Scala, Istituto Fotografico Ediotirale Antella, Florence

soldered to their feet had probably served to fix them to a base.

Despite the fact that they had been immersed in water for hundreds of years the figures were of exceptional interest. Their discovery was to add considerably to our knowledge of Greek art in the fifth century BC, for they belong to a style of which there are very few known examples apart from the statue of *Zeus* or *Poseidon* in the National Museum in Athens, the *Charioteer of Delphi*, and the *Chatsworth Head* in the British Museum in London. In fact, the Congress of Magna Graecia Studies, held in Taranto a little more than a month after the discovery, recognized them as authentic examples of classical Athenian art.

Later, they were attributed to Phidias, the greatest sculptor of ancient Greece who lived in Athens between 490 and 431 BC. At the request of the Athenian statesman Pericles, Phidias sculpted a series of monuments which are known to us through various literary documents. And it was Phidias together with his pupils who carved the frontispiece and friezes of the Parthenon in Athens.

Specialists believe that the Riace bronzes belonged to a group of eleven statues of heroes that were intended to decorate the temple at Delphi. Among the arguments used to support this theory is the striking resemblance between the head of the long-haired warrior and a relief in frit (soft porcelain) by Phidias, now in the Heidelberg Museum in the Federal Republic of Germany. The relief is a portrait in profile of Codros, one of the very heroes whose statues were destined for the Delphi temple.

Though no firm conclusion has yet been reached about the origin of the Riace bronzes, there is no doubt as to their importance. It is impossible to remain unmoved by their beauty, for they have a radiance which one only finds in great works of art.

How did these statues come to be stranded on the sea bed off Riace? Situated in the extreme south of the Italian Peninsula, Calabria formed part of Magna Graecia and in the seventh and sixth centuries BC the whole area was colonized by the Greeks. Rich and cultured communities developed there, including the prosperous city-ports of Crotone, Loci and Reggio on the Ionian Sea.

To which of these ports was the ship carrying the statues bound? So far, no one has been able to answer this question. It is thought that the vessel foundered and sank along with its cargo and that, later, the wooden wreck broke up and, relieved of the weight of the bronzes, drifted away in heavy seas. In 1973, a handle from one of the warriors' shields was discovered on the sea bed nearby, along with thirty lead rings used to attach the rigging in ancient vessels.

After being exhibited at the Archaeological Museum in Florence where their restoration had been completed, the statues were installed in their permanent home at the Magna Graecia Museum of Reggio di Calabria. Crowds of visitors flock to see them daily, including thousands of tourists from Pompeii and the Gulf of Salerno who cross the wild and beautiful hills of Calabria to catch a glimpse of the Riace warriors, while television teams from Europe, America and Japan have travelled to Reggio to film these masterpieces of ancient art.

Seven years elapsed between the discovery of the statues by Mariottini and the day they were exhibited in public for the first time, for their restoration had

proved a laborious task calling for extreme care and long and patient efforts.

The early cleaning operations carried out at the National Museum in Reggio di Calabria had taken two years. From there, the bronzes were sent to the Antiquities Restoration Centre of Tuscany in Florence where they underwent a very thorough examination using gamma ray equipment. A complete X-ray picture of the statues was built up, for it was important to know their internal structure and the thickness of the various parts in order to choose appropriate restoration materials and tools. Defects in the metal casting had to be discovered, as well as the state of preservation of the less visible parts.

The X-ray pictures also provided important data on the alloys used in the fifth century BC, and on ancient metallurgy in general.

As to the statues themselves, it was established with certainty that the right arm of the warrior wearing a helmet was not part of the original cast: it had been soldered on to the statues at a later date to replace an arm accidentally destroyed or damaged possibly during an earthquake.

Following the X-ray examination, the statues underwent further very meticulous cleaning operation. Scalpels, percussion tools, compressed air and even ultrasonic techniques were all used in turn to clean the more inaccessible parts, such as the crevices in the warriors' beards.

The work was handled with such care that it has been possible on very limited surfaces to expose the original patina. This opens an important field for archaeological research and the exposed parts had to be carefully protected.

Research has also revealed that metals other than bronze were used for certain parts of the statues. The teeth of the long-haired warrior are in silver, and the eyes of both figures are outlined in silver, while their lips and hair are of copper. Ivory was used for the white of the eyes, and frit and amber for the iris.

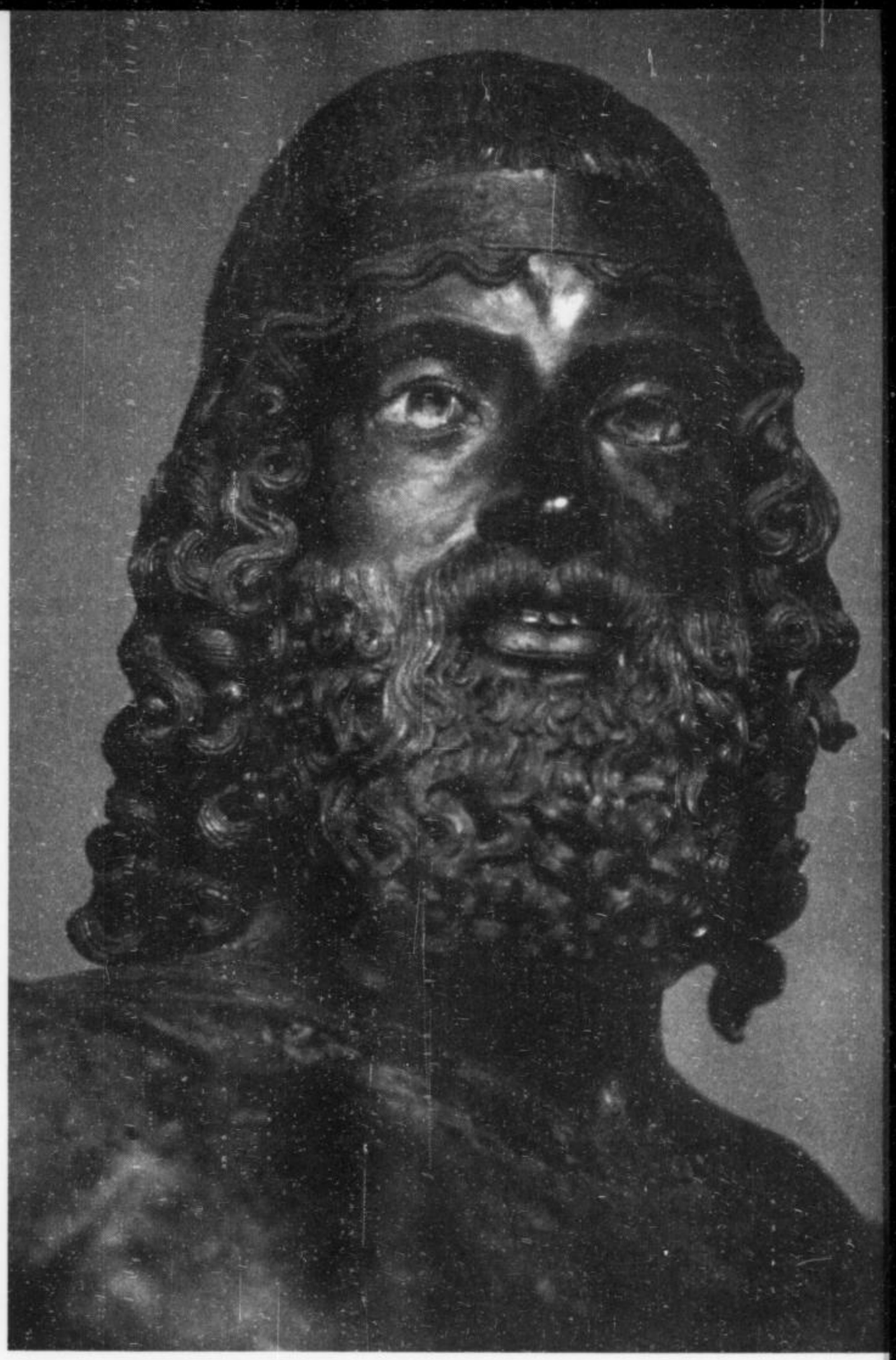
Other examinations showed that the inside of the bronzes, which had been inaccessible when they were first cleaned, contained burrs of castings mixed with silt and sand that had seeped in during the statues' long stay under water. These humid substances were dangerous deteriorating agents and had to be eliminated. But to do this the lead pins had first to be removed with extreme care so as to avoid damaging the feet, not to mention the pins which are themselves of considerable archaeological interest.

Cleaning the inside of the statues proved to be one of the most delicate parts of the whole restoration process. Instruments were specially made for the purpose, including optical apparatus enabling the experts to follow each stage of the operation second by second, and mechanical and hydraulic instruments capable of softening hard substances and of extracting them.

Two more years of research proved necessary before every tiny spot of corrosion could be located and eliminated. But the Riace warriors have now been given a clean bill of health and are ready to face the coming centuries. Restorers, however, advise against any further travelling: they fear possible accidents during transport or damage caused by variations in temperature and humidity.

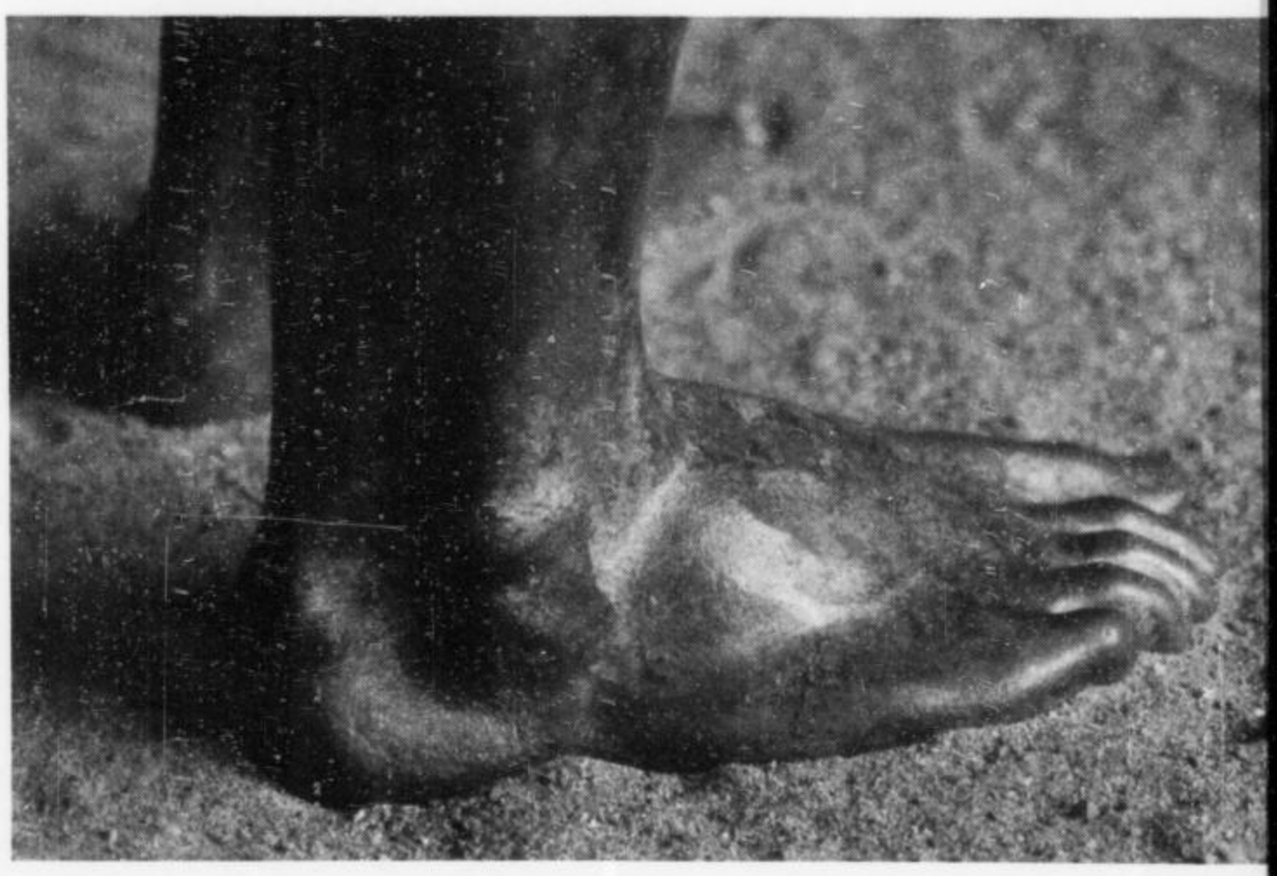
After 2,500 years of wandering, the bronze warriors have at last found a permanent home in Calabria, not far from Greece where they were born.

■ **Vilma Abella**

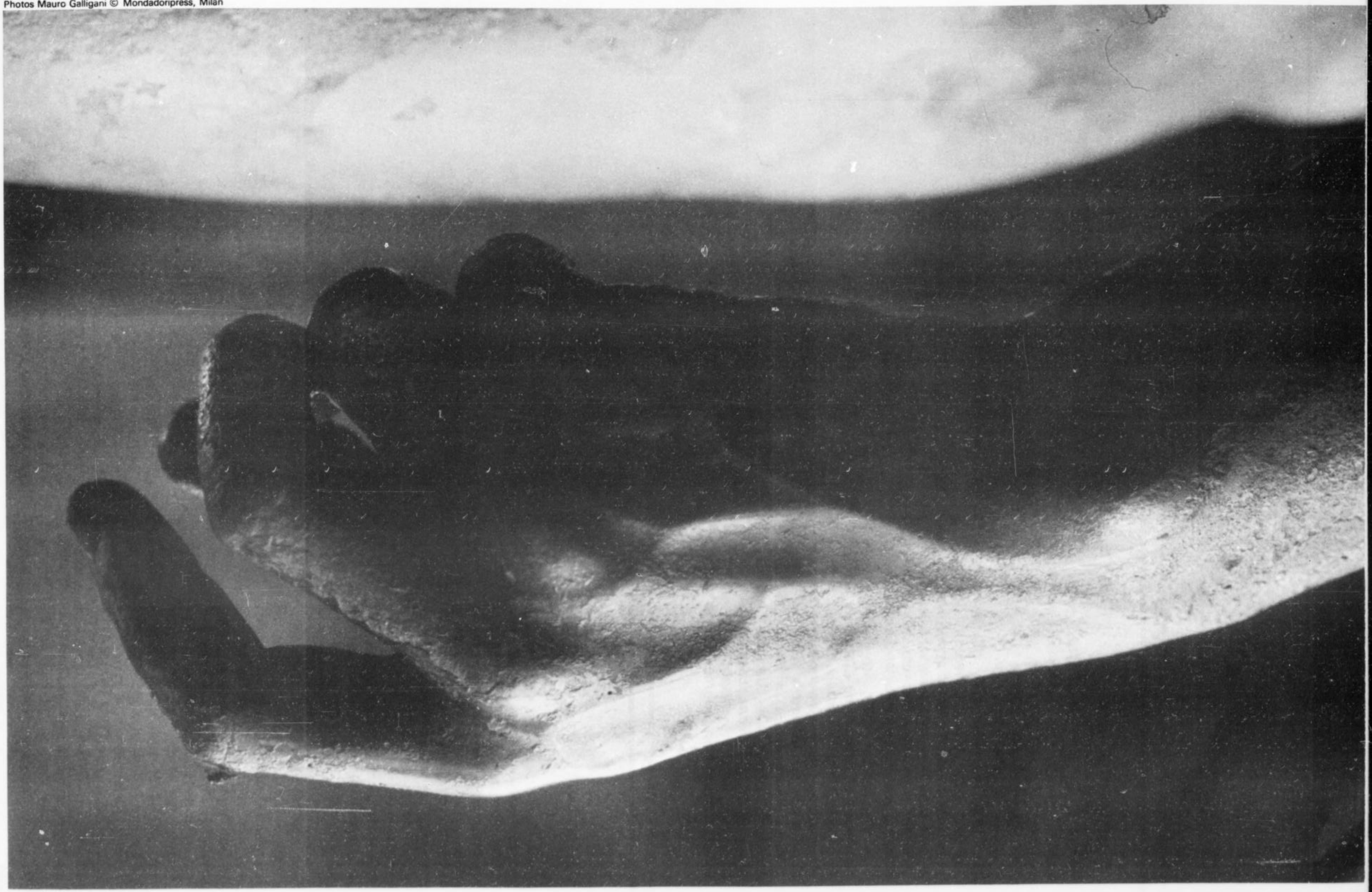


# The golden age of classical Greek art

**Every detail of the Riace bronzes reveals the degree of mastery attained by Greek art in the 5th century BC. Above, the head of the long-haired "Young Warrior". Below, the feet on which he stands with perfect poise. Right, the hand that held the spear. Using the latest techniques, Italian restorers spent seven years bringing the bronzes back to life. Not a square centimetre of the warriors' bodies, inside as well as out, escaped their meticulous scrutiny. The research has yielded important data on ancient techniques of casting and statuary and on the metallurgy of bronze.**



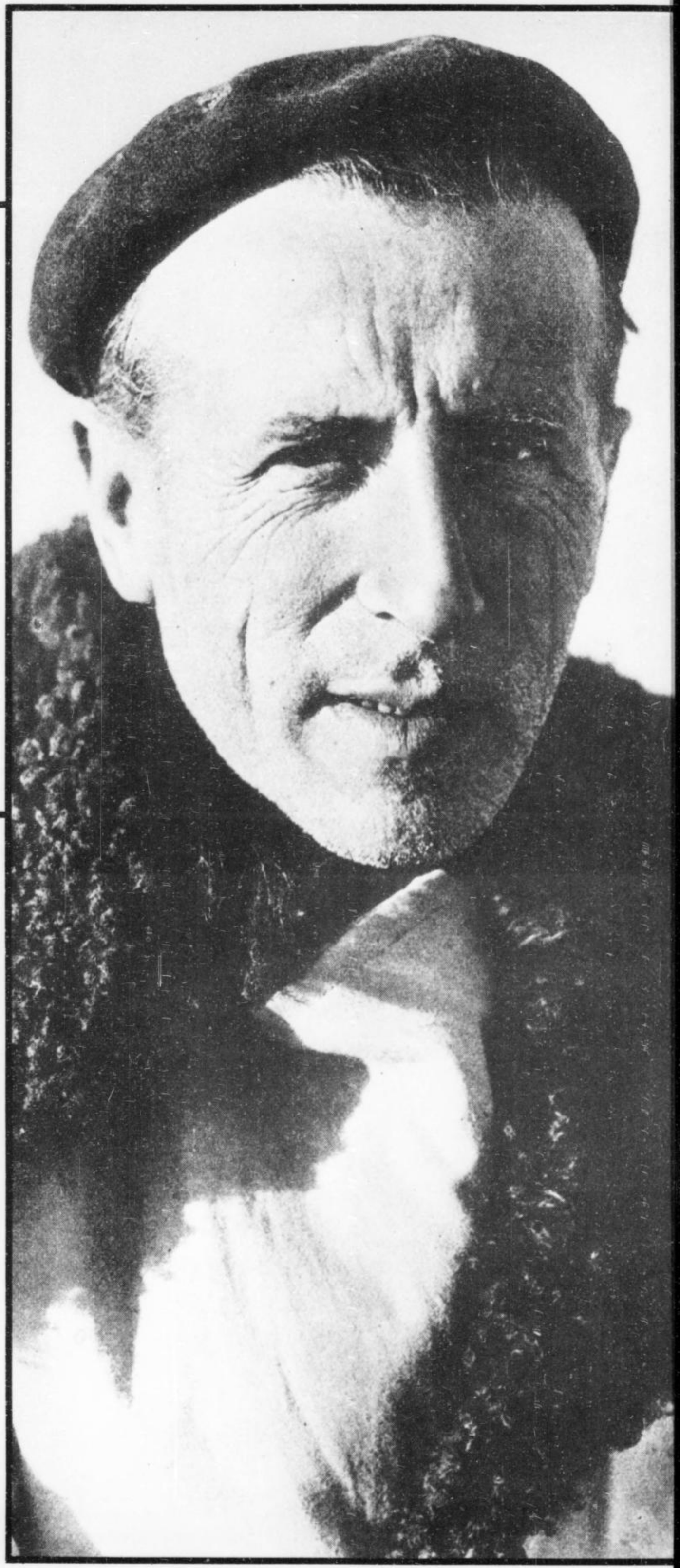
Photos Mauro Galligani © Mondadoripress, Milan



***Few men or women have made a greater mark on twentieth-century science and philosophy than Pierre Teilhard de Chardin, who was born in France a hundred years ago.***

***In 1965, ten years after the death of Teilhard and Albert Einstein, Unesco organized an international symposium as a joint tribute to two men who were so different in so many respects, but whose thinking was so profound and universal.***

***In September 1981, to mark the centenary of Teilhard de Chardin's birth, forty specialists in various disciplines of the exact and human sciences attended a symposium on Teilhard's work, held at Unesco headquarters in Paris. On the following pages the*** Unesco Courier ***presents extracts from some of the contributions to the symposium in which scholars from every continent took part.***



**Pierre Teilhard de Chardin in 1931, at the age of 50. He had just returned to continue his work in China after his first visit to the United States.**

Photo © Fondation Teilhard de Chardin, Paris

# TEILHARD DE CHARDIN
## philosopher, palaeontologist, theologian

1

# A bold vision of the universe

**by François Russo**

*PIERRE Teilhard de Chardin, the theologian, philosopher and scholar, whose thinking and work have made a valuable contribution to religious, philosophical and scientific thinking by suggesting an outline for a civilization of the Universal...* It was in these terms that Unesco's General Conference in Belgrade in 1980 expressed its unanimous decision to celebrate in 1981 the centenary of Teilhard's birth.

In accordance with the wish of the General Conference, an international symposium on Teilhard's life and work was held at Unesco Headquarters in Paris in September 1981. It was attended by some forty palaeontologists, specialists in prehistory, ethnologists, philosophers and theologians, who had come from eighteen countries and every continent. The Director-General of Unesco, Mr. Amadou-Mahtar M'Bow, and the President of France, Mr. François Mitterrand, each gave an address at the closing session.

Such a tribute may have caused surprise in some quarters. Although the scientific work of Pierre Teilhard de Chardin may still have the esteem of palaeontologists and prehistorians, among scientists working in other disciplines it is far from being so well known and appreciated, and the general public is even less familiar with it. As for his philosophical and religious thinking, it seemed to have faded into a certain obscurity, after arousing wide interest and enthusiasm during the decade following his death (the Roman Catholic authorities did not authorize the publication of his writings in these fields during his lifetime).

The Unesco symposium showed that Teilhard's personality and the various aspects of his thought still command the attention of noted specialists, even if many of them do not share his religious convictions.

Pierre Teilhard de Chardin was born in Auvergne, France, on 1 May 1881, into a well-do-do Christian family. Nothing in his childhood, save an early fascination with rocks and minerals, foretold that he would become a man of grand perspectives and an indefatigable explorer, enthralled both by the future and by the past of the world and mankind.

In 1899, he joined the Jesuit novitiate. His years of religious training, begun in France, took him to the British island of Jersey where he became interested in mineralogy and geology while still pursuing his philosophical studies. Next they took him to Egypt, where he taught physics at the College of the Holy Family in Cairo and confirmed his taste for the earth sciences, and then to Hastings in England, where he devoted his leisure hours from theology to palaeontology.

However, it was not until 1912 that he really embarked on his scientific career. At the Museum of Natural History in Paris, he met Marcellin Boule, famous for his work on the Neanderthal skeleton from La Chapelle-aux-Saints in France. Then came the war, in which Teilhard served as a stretcher-bearer from 1914-1919. During this period he wrote the essays which were later collected and published under the title *Écrits du Temps de la Guerre* (Wartime Essays).

With the coming of peace, he returned to his work in Paris at both the Museum of Natural History, where he

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**FRANÇOIS RUSSO,** *philosopher and historian of science, is adviser to the International Catholic Centre of Unesco, in Paris.*

worked notably with a young student named Jean Piveteau, now a member of the French Academy of Sciences, and at the Institute of Human Palaeontology, where he made the acquaintance of Abbé Henri Breuil, whose discoveries, especially in the field of prehistoric art, would become widely known.

In 1922, Teilhard submitted his doctoral thesis on "mammals of the French early Eocene". The year 1923 was of decisive importance for his scientific career, for it was then that he visited China for the first time. He remained there until 1946, returning to France several times for short visits and undertaking missions to Ethiopia and Somalia in 1928-1929, and later to India, Burma, and Indonesia.

Teilhard returned to France in 1946, and the following year was offered a chair at the Collège de France, which his religious superiors, uneasy about his audacious views, forbade him to accept. For the same reasons he was asked to leave Paris in 1951. He settled in New York where the Wenner Gren Foundation for Anthropological Research sent him on two short, but important, missions to southern Africa in 1951 and 1953. Teilhard died in New York, on Easter Sunday, 10 April 1955.

Teilhard de Chardin's scientific work, published in eleven volumes, comprises over 4,000 pages. No matter how unified his thought may be, his scientific work was not in any way "corrupted" by his religious and philosophical views, although it was nourished by them. It forms a clearly autonomous unit in his work as a whole.

Although Teilhard's scientific interest primarily concerned the origins of man, this subject occupies only a small fraction of his scientific writings, which are devoted primarily to the geology of China and, to a lesser degree, of other parts of Asia. There are two reasons for this. First, Teilhard understood very early on that a convincing explanation of the origins of man presupposed a geological investigation carried out in great detail. Second, when appointed to the Chinese Geological Service in 1929 Teilhard was called to undertake numerous geological missions in almost all the regions of China along with his compatriot Father Emile Licent, a number of Chinese geologists, and other scientists from Europe and America. In particular, he was a member of the Chinese branch of the French Haardt-Citroën expedition in 1931-1932.

Teilhard was also to play an important role in the excavations at the famous site of Chou-K'ou-tien near Peking. If he did not discover in China, in 1929, the first skull of *Homo erectus*

Photo © Fondation Teilhard de Chardin, Paris

**Teilhard and his friend the noted French prehistorian Abbé Henri Breuil (at right) photographed near Peking in 1935 on a visit to the tombs of the emperors of the Ming dynasty which ruled China from the 14th to the 17th century. 1935 was also the year of Teilhard's first visit to Java and the sites where specimens of *Pithecanthropus* (Java Man), had been discovered.**

## A coherent picture of the world

Teilhard anticipated the research of science which attempts to bring together in a single whole the laws of the infinitely great and the infinitely small...

According to Teilhard, an image of the whole world could be arrived at as the result of a complete system of knowledge in which Man occupies the principal place. "True Physics", he wrote, "is that which will one day succeed in including Man in his totality in a coherent picture of the world." Our epoch is that of a great synthetizing of knowledge and of philosophical debates on the "anthropologization" of the sciences, and at such a moment such an approach seems particularly necessary and precious.

**A.A. Zubov**
**Ethnographic Institute of the Academy of Sciences of the USSR**
*(Extract from an address given at the Unesco symposium 16-18 September, 1981)*

or *Sinanthropus*, the stage in the evolution of man which preceded *Homo sapiens*, he was one of the principal organizers of the team which explored the site for more than ten years and made a noteworthy contribution to the proof that *Sinanthropus* knew of fire and could make tools.

Although less exhaustive, Teilhard's work on human palaeontology in the south and east of Africa also deserves consideration. Teilhard anticipated the belief that greater efforts in the search for the origins of man should be concentrated in these regions where outstanding discoveries have been made since the beginning of the 1960s in connexion with the first hominids, *Australopithecus* and *Homo habilis,* which could be the ancestor of *Homo erectus.*

What distinguishes Teilhard from the majority of the great scientists of our era is that he wished, without in any way impairing his scientific work, to be more than a scientist in the strict sense of the term. It was not that he underrated science; on the contrary, no one more than he has proclaimed its full scope and significance. But he was certain, nonetheless, that what he had to say went further than science. Moreover, he intended to conduct investigations into the Totality of the Universe, of Man and of Humanity from an evolutionary and dynamic viewpoint, proposing to study not only their past, but their future in the light of their past. His message is marked by so pervasive a concern for synthesis and unity, that, as Mr. Amadou-Mahtar M'Bow noted at the Unesco symposium, "his thought, like a musical composition, cannot be understood in fragments". However, to explain it, it must be divided into certain major theses, distinct, but closely interrelated.

These theses may be grouped into two categories, although Teilhard himself never presented them in this way. The first category consists of those views directly linked to science, more exactly, to palaeontology and the theory of evolution. The second consists of ideas further from science which issue especially from his philosophy and Christian faith.

## The awakening planetary consciousness

According to Teilhard de Chardin, the human community is undergoing a radical transformation of consciousness. We are evolving from a state of tribal-national awareness to global consciousness. Through a process which he calls "planetization", the forces of evolution have shifted from divergence to convergence. When mankind first appeared on the earth, groups diverged into separate tribal units. However, the spherical shape of the earth, the increase in population and the rapid development of communication in recent times have caused consciousness to converge and intensify. Out of this process, global consciousness is emerging...

Teilhard's concept of religion helps us understand the religious phenomenon of our times in both its ecumenical and secularizing trends. His concepts of the convergence and complexification of consciousness clarify the meeting of religions. His understanding of the spiritual power of matter makes it possible to see the process of secularization in a spiritual light. Yet his thought is not merely a harmonious synthesis to be admired at leisure, but the call of a prophet ringing out across the future, challenging the religions to be active forces in our time to harness and direct human energies at this critical moment in history: so that the secular will reach fruition in the spiritual and the spiritual will encompass and activate the energies of the secular. It is in this sense that Teilhard's thought has had and, I believe, will continue to have an impact on the religious consciousness of the twentieth century.

**Ewert H. Cousins**
**Philosopher, Fordham University, New York**
*(Extract from an address given at the Unesco symposium 16-18 September, 1981)*

Among the theses in the first category there is, first of all, the law of *complexity-consciousness,* which had been sketched out before him, but which he expounded in its full scope. According to this, the course of evolution offers us two intimately related, parallel forms of growth, one in complexity, especially of the nervous system and the brain, the other in the psyche and consciousness.

This law, fundamental for Teilhard, hardly goes beyond science in the strict sense. Is it not remarkable, as the Unesco symposium clearly demonstrated, that this law is almost unanimously acknowledged today by all those who seek to understand the process of evolution, no matter what their philosophical and religious convictions?

More personal, less commonly accepted, although rooted in the direct extension of the law of complexity-consciousness, is Teilhard's basic view that the appearance of life is not an accident, an anomaly, but the result of an inevitable process, the ascent of the Spirit crowned by the appearance of man. Evolution, which had formerly moved along diverging paths, began to converge toward man, its final blossom. Teilhard summarizes this view in his great work *Le Phénomène humain (The Phenomenon of Man)*, as follows: "The centre of perspective, Man is at the same time the centre of construction of the Universe".

Another of Teilhard's ideas, closely linked to science but going further than it, specifies the nature of the evolutionary process. This process is a constant progression, but with critical points or thresholds such as the passage from matter into life, the birth of reflexion linked to hominization. Here Teilhard went along with the formula of Julian Huxley, the distinguished British biologist who was Unesco's first Director-General: "The appearance of man is evolution become conscious of itself".

Another threshold brings us to the second category of Teilhard's major ideas, those which are less directly, if at all, related to science, and concern the spreading of Humanity all over the earth. This process is undoubtedly a fact, but from it Teilhard draws consequences for the future of Humanity which go far beyond this simple fact.

This point is demonstrated by the way Teilhard develops his major views on the future of Humanity "taken in the mass". He does not tell us what will necessarily happen, but under what conditions Humanity can be "saved". ▶

## Science and technology — the new factor

Teilhard de Chardin was one of the earliest thinkers in the West to realize that modern science and technology are not just an extension of the old tradition, but represent an entirely new factor in the universalization of mankind which no creative theologian could afford to ignore.

**Karan Singh**
**Ministry of Education and Culture**
**New Delhi, India**
*(Extract from an address given at the Unesco symposium 16-18 September, 1981)*

Humanity is free to submit to them, but there is no guarantee that it will avoid catastrophe: "There is no summit without an abyss", he writes.

Those conditions, which he believes that all men no matter what their convictions must recognize as the sole path to the true fulfilment of Humanity, are found essentially in the idea of *convergence*. Humanity *unites* not like ants in an ant hill, but in a union in which people are not uniform, much less crushed, but attain their full development, each with his or her own originality and specific vocation. In his famous phrase *union differentiates,* Teilhard summarizes this view which implies that by going beyond the horizons of religions, which he considers too constricting, we work for the realization of universal love—love of the earth, love of great human enterprises, which he styles as "faith in man"; love which should unite all man by guiding them toward a "supreme Someone".

Teilhard puts the progress of knowledge, the sciences, in the forefront of these human enterprises. More than most contemporary scientists, he recognized the full significance and value of research. The pursuit of knowledge is far more than a game, far more than a search with utilitarian aims. In giving himself to science, man must aspire "to know in order to be more".

Although religions, even the Christianity which was his own faith, still often show little interest in science, because they underestimate it or even fear that it may do them harm, Teilhard believed that religions should cooperate with science and that only thus would Humanity find true unity.

Even if at one point in his life Teilhard believed that the major world religions did not attach as much importance to this question as he would have wished, in his later writings he fully appreciated what each of them could contribute to convergence, union, and the spiritualization of Humanity. Seeing Humanity as destined to converge towards unity, Teilhard formulated the concept of what he called the *Omega point*, a point of ultimate convergence marking the final perfection of Humanity.

At first Teilhard presented this *Omega point* as an idea arising out of pure philosophic deduction. It was only later, realizing that only Christians were following him, that he affirmed, without confusing them, the junction of the *Omega point* and Christ. The universal Christ embraces all things, gives them their full content, and is alone capable of uniting them in a love of which he is the true source.

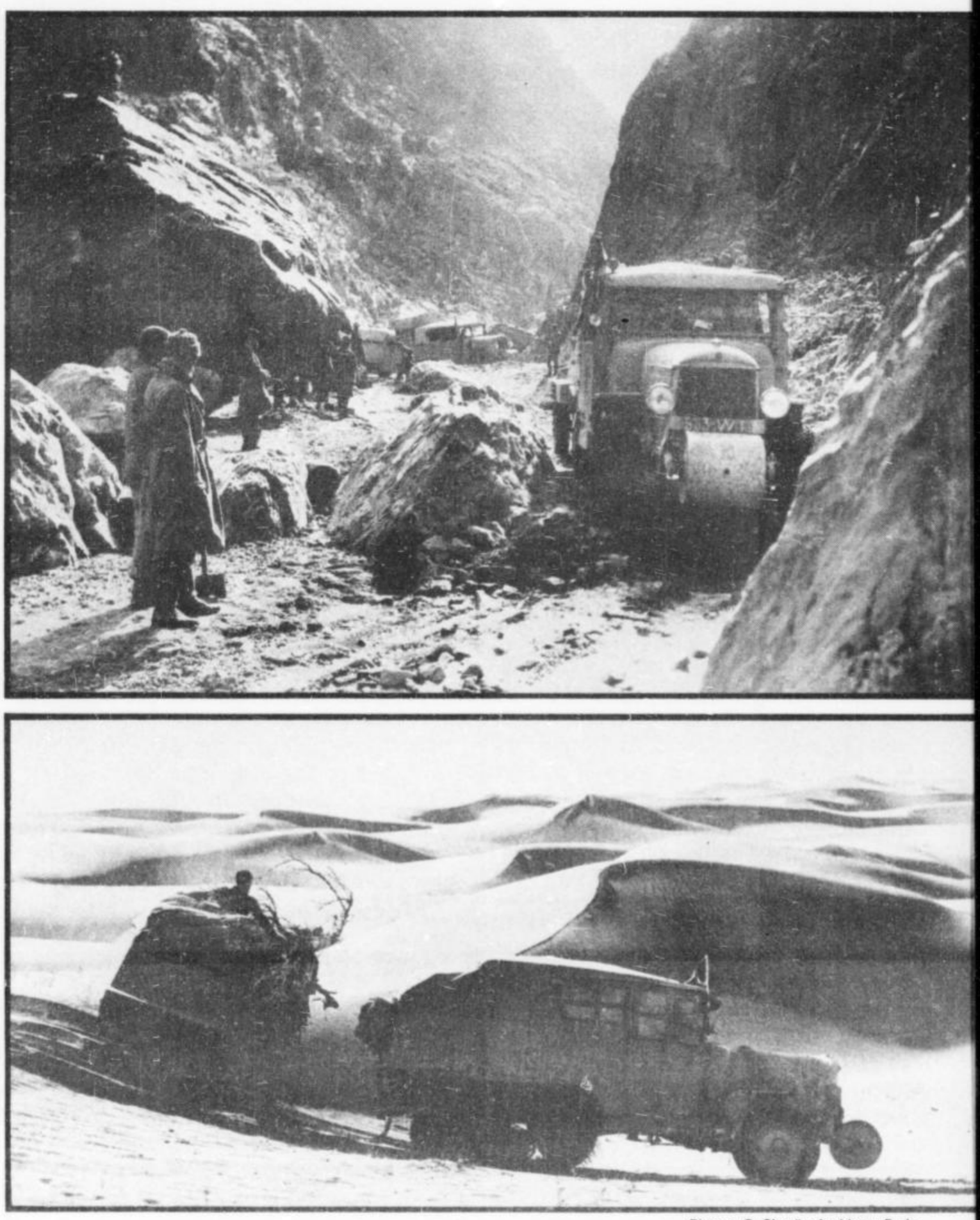
It is not hard to understand why the ideas in this second category, the specifically religious concepts considered above, have not convinced everyone, far-reaching as they are.

Moreover, although Teilhard was concerned with the future of Humanity, it may seem surprising that he gave so little consideration to art or culture, to political realities such as the State and nation, and more seriously, to human malice, to the problem of Evil, the importance of which he minimized and the origins of which he insufficiently explored. But do not all great thinkers have their weaknesses?

However lyrical Teilhard's philosophical and religious writings may be, they are with rare exceptions of a high intellectual quality. But Teilhard was not a pure technician of thought. No matter how valid his thinking may be, he developed it to serve a course of action, the complete and genuine fulfilment of Humanity.

This accounts for the warmth, for the occasional vehemence, of what he has to say. He undoubtedly wished to construct a synthesis, but above all he wanted to say what he had "seen" and, in his own words, "to express fervent views". These views have had their impact on so many different minds, cultures and convictions.

■ **François Russo**



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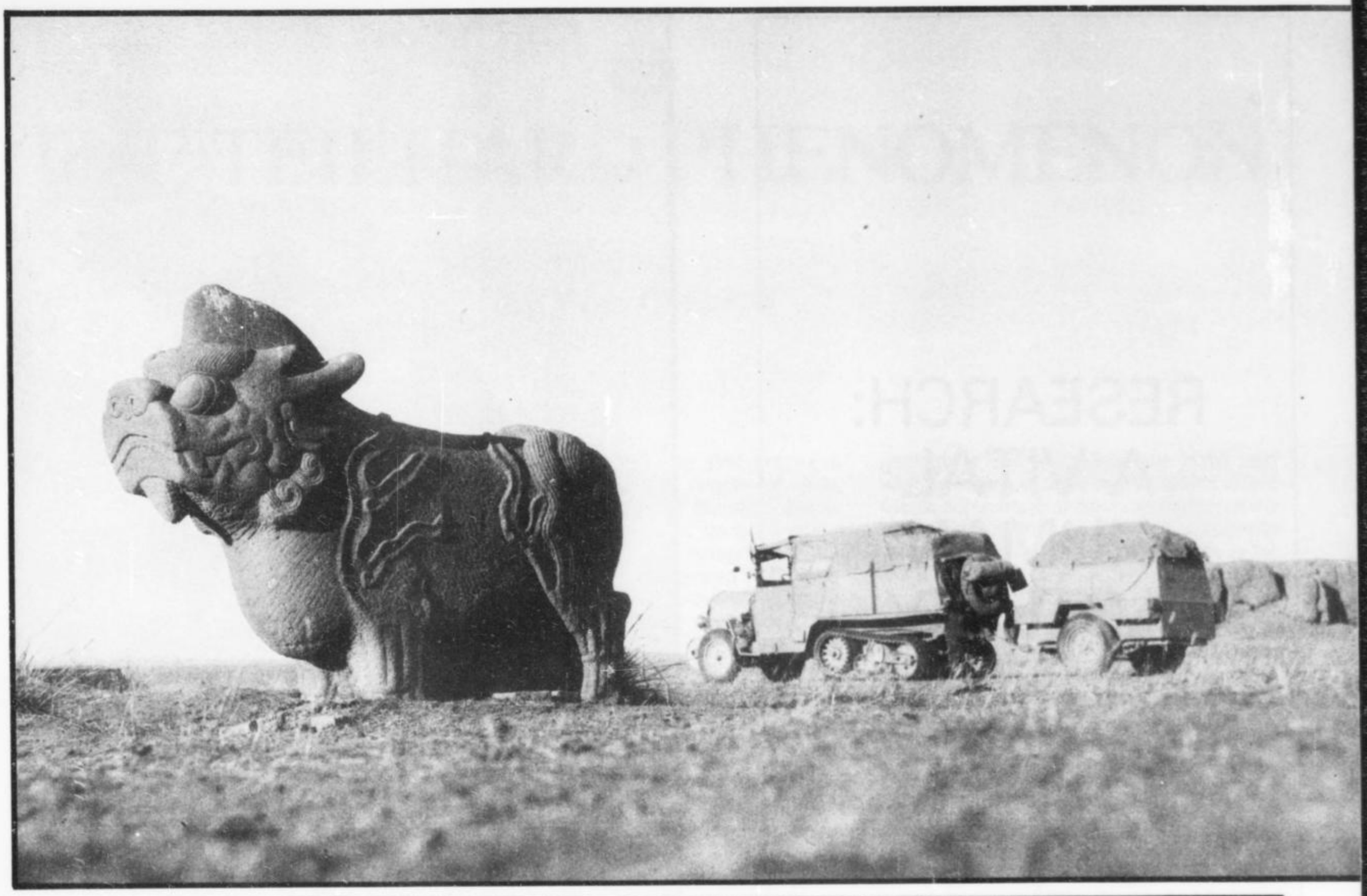
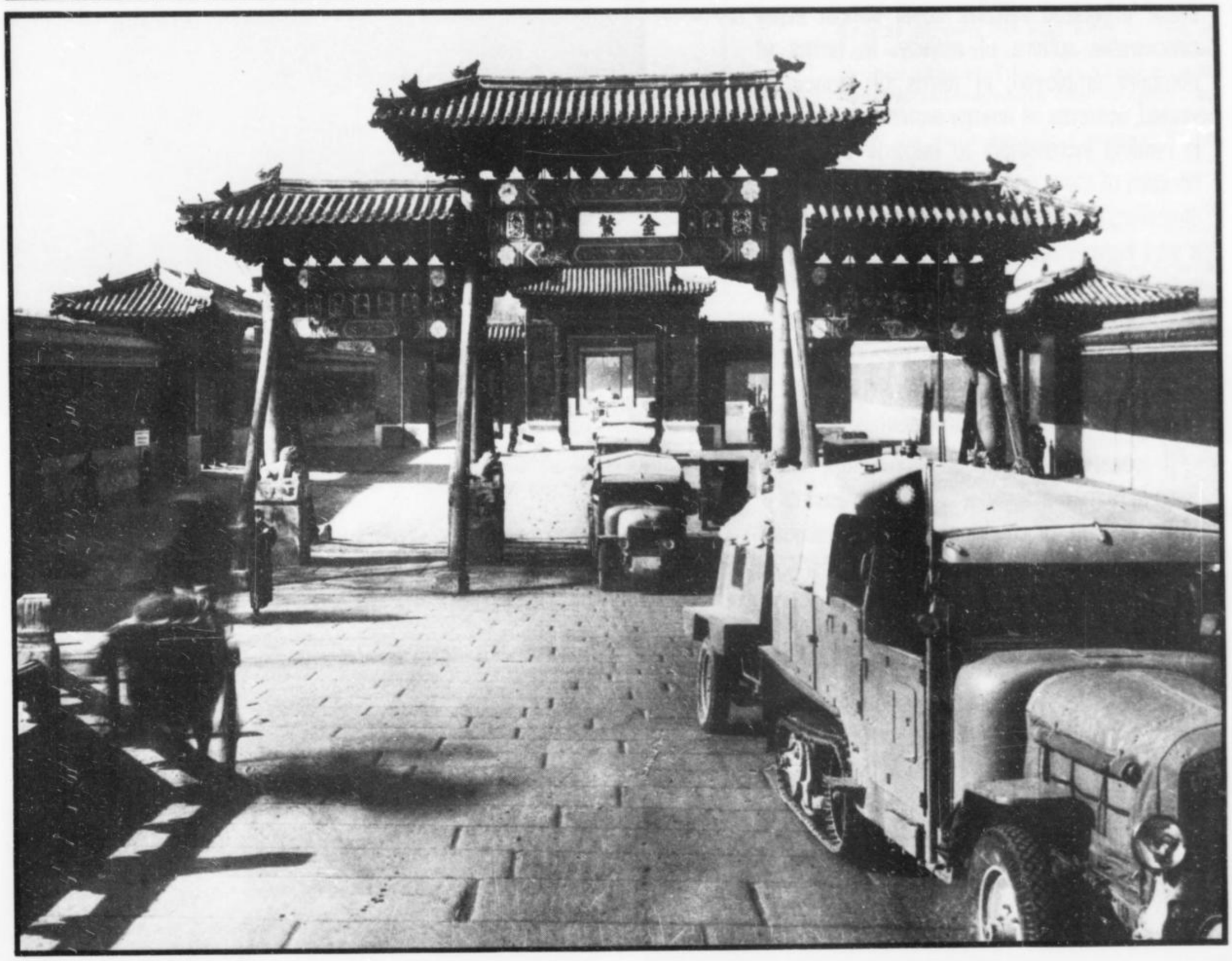
## The indefatigable globe-trotter

**Throughout his life Teilhard travelled, with little respite, through Asia, Africa, America and Europe in a passionate quest for material to help him develop his bold synthesis of the evolution of man and the universe since earliest times. Except during wartime, he rarely spent more than two years at a time on the same continent. In 1931, after returning from the United States, he took part as a geologist in the French Haardt-Citroën expedition, a motorized trek which in the face of extreme difficulties opened up a route through Asia from Beirut to Peking. For six months Teilhard travelled through northern China (top photo, the expedition makes its way through the Toksum Pass; above, in the Gobi desert). Opposite page: the expedition crosses the site of the Ming tombs (top photo) before reaching Peking (right) after a 12,115-km-long journey.**



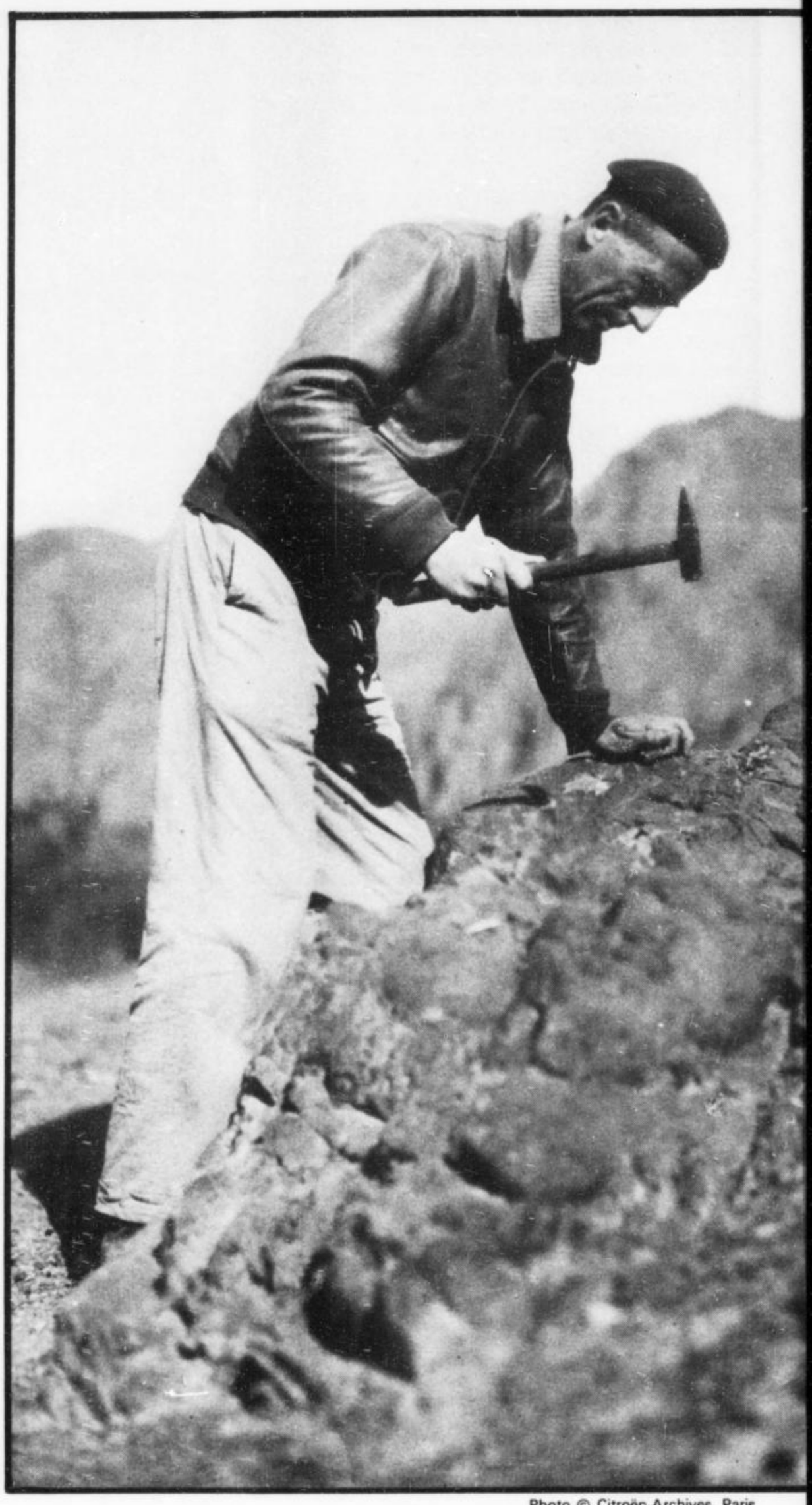


# RESEARCH: A VITAL HUMAN ACTIVITY

"Not so long ago, those engaged in research were the 'odd' and the unusual; few in number, they were generally considered exceptional individuals, in short, 'eccentrics'. Today, research workers number millions and these 'organized millions' cover almost every conceivable sphere of activity. In terms of numbers employed, in terms of money invested, in terms of energy expended, research is tending increasingly to become the major concern of the world. From being a luxury or a diversion, it has moved to the noble status of a vital human activity—just as vital, in fact, as nutrition and reproduction! Our epoch is often described in terms of the rise of the masses. It could just as easily (and, in effect, the two events are basically compatible) be characterized in terms of the rise of research...

"If research occupies an increasingly large place in human activity, it is not the result of a whim, fashion, or chance, but simply because man, in becoming adult, is irresistibly driven to take responsibility for the evolution of life on earth and because research is the very expression (in a considered state) of this evolutionary effort not only to subsist, but to 'be' more fully, not only to survive, but to go beyond mere survival towards 'higher' life in an irreversible way."

**Pierre Teilhard de Chardin**
*(Extract from* Science and Christ, *1965)*



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## History under the geologist's hammer

**Early in his career, Teilhard realised that a far-reaching geological investigation was indispensable to any inquiry into the origins of man. He rarely travelled without his geologist's hammer (above, Teilhard in northern China in 1932). As an adviser to the Chinese National Geological Service, he for many years took an active part in the excavations at Chou-K'ou-tien near Peking (photo far right, taken in 1929), which led to the major discovery of *Sinanthropus* (Peking Man). Right, Teilhard with some of his colleagues, the Chinese geologists Pei Wen Chung and C.C. Young, Davidson Black of Canada, and George Barbour of the U.K. "Whenever we visit sites where Teilhard de Chardin worked, we refer to his studies and we cannot fail to be impressed by his spirit of abnegation, his sense of anticipation and the quality of his contributions to Chinese studies." This tribute to Teilhard de Chardin was made at the Unesco symposium in September 1981 by Zhu Ming Zhen and Li Yan Xian of the Peking Institute of vertebrate palaeontology and palaeoanthropology.**

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# THE TEILHARD PHENOMENON

**by Yves Coppens**

IN the present state of our knowledge of general palaeontology it seems surprising that Africa was not at once identified as the only part of the world where there was a prospect of finding the first traces of the human species."

These were the extraordinarily prescient words used by Pierre Teilhard de Chardin in New York in September 1954.

Less than five years later the greatest palaeontological adventure of all time was to start in East Africa: along a 2,000-kilometre-long fault, where sediment had been trapped and built up, eight major international expeditions or more than 500 people were over fifteen years to collect hundreds of thousands of fossil bones, including hundreds of hominid remains. The history of the human species was thus pushed far back in time: we now speak in terms of four million years for man, three million for the first stone tools, nearly two million for the first building and 1.5 million years for the first rites.

I cannot help thinking what intense pleasure it would have given Pierre Teilhard de Chardin to have lived through this quite recent period.

The reason why I begin with this prophetic quotation, and a brief summary of what we have discovered and learnt since Father Teilhard de Chardin's death, is to link the world of learning of the 1950s with that of today. But it is also by way of a reminder that Pierre Teilhard de Chardin was first and foremost a palaeontologist.

Pierre Teilhard de Chardin's passion for palaeontology was sparked on the day when he first met Marcellin Boule, Professor of Palaeontology at the Museum of Natural History in Paris.

"Do you remember our first interview, some time around the middle of July, 1912?" he once wrote to Marcellin Boule. "On that day, about two o'clock I knocked timidly on the door of the laboratory on the Place Valhubert which I have so often walked through since. It was your last precious evening before you went on holiday, and you were very busy. But you saw me all the same and suggested that I should come and work with you at your school, the Ecole de Gaudry. That was how, in a matter of five minutes, I embarked on what has been my life ever since, namely research and adventure in human palaeontology. Never, I believe, did Providence play such a key role in my life..."

For eleven years, Pierre Teilhard de Chardin assiduously haunted the famous collections of the Institute of Palaeontology at the Museum.

Although his departure for China in 1923 marked the beginning of long spells abroad and of much travelling all over the world, this very active life never prevented him, every time he was in Paris, coming back to work in this great institution at the *Jardin des Plantes* where, at the age of thirty-one, he had been "bowled over by fossils".

Thus in addition to his life as a thinker and writer, and as a priest, Pierre Teilhard de Chardin led a full life as a palaeontologist. His output of scientific work was that of an excellent research worker, as if he had done nothing else in his life: from five or six to twelve or thirteen articles or papers a year, or a total of over 250 titles in some forty years of research.

This scientific work illustrates the way in which palaeontology commonly runs into geology at one end (since you must start with the matrix in order to understand where fossils come from) and into prehistory at the other (since all through time and its deposits the quest, consciously or otherwise, is for Man).

Pierre Teilhard de Chardin was so well aware of this that the first research institute he founded in Peking in 1940 with Father Leroy, was the one he called the Institute of Geobiology (Earth and Life).

From 1929 onward he closely followed most major work in human palaeontology. During his long stays in China, for instance, he took part with Davidson Black, George Barbour, C.C. Young and Pei Wen Chung in the excavation of the famous Chou Kou Tien deposit near Peking, and also with Franz Weidenreich in the study of *Sinanthropus* remains. He also went to Java in 1935 and 1938 to visit the famous *Pithecanthropus* sites at Trinil and Sangiran with Ralph von Koenigswald. Then he went, also on two occasions, in 1951 and 1953, to study the *Australopithecus* caves in South

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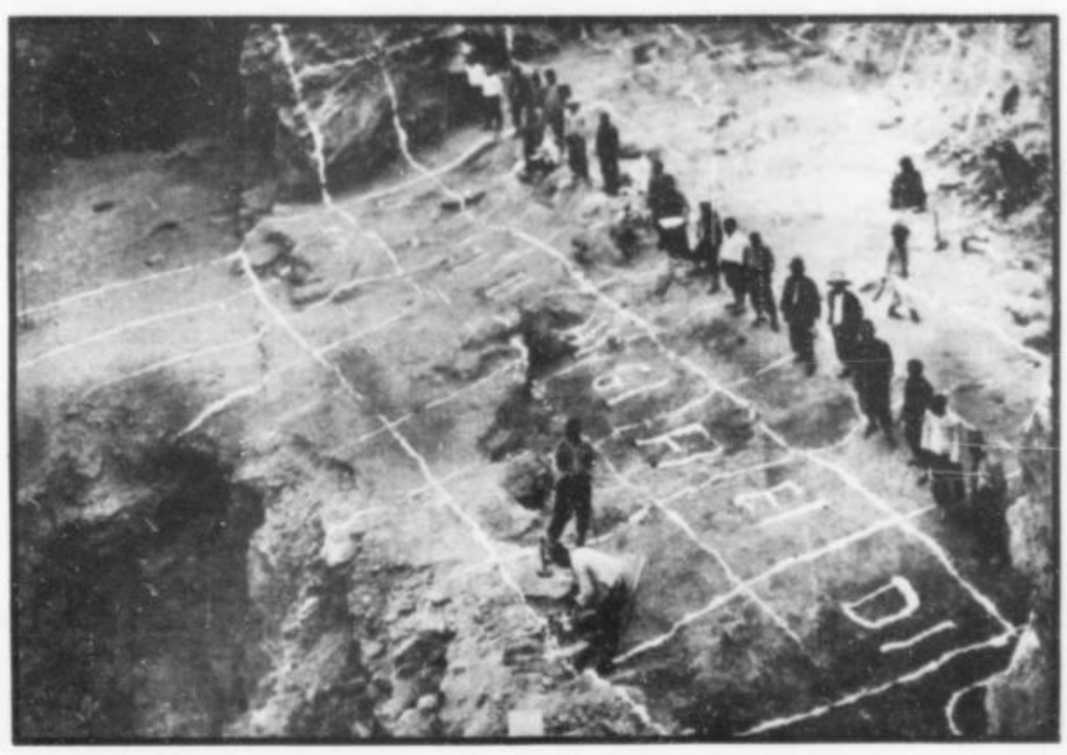
**YVES COPPENS,** *French specialist in prehistory, is a professor at the Muséum National d'Histoire Naturelle, Paris. He is a member of the executive committee of the International Union of Anthropological and Ethnological Sciences and chairman of the commission on the oldest hominids of the International Union of Prehistoric and Protohistoric Sciences. He has led major anthropological expeditions to Chad (1960-1966) and Ethiopia in the Omo river basin (1967-1976) and Afar (1972-1981). He is the author of many works on the origin of mankind including a contribution to volume 1 of the Unesco* General History of Africa *(Unesco, Heinemann, University of California Press, 1981).*



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# A NEW GENERATION OF TURKISH WOMEN

CONTINUED FROM PAGE 17

*November 19th. Went to the grocer's to buy a can of paraffin."*

The author then intertwines descriptions of how this peculiar needle works its way through Bilal's body with the triviality of daily events like the eternal buying of cans of paraffin and the calculation of the distance between Bilal's house and those of the people he knows.

*"Today, Monday 30th June, 1931, at two o'clock, the needle started to move again, towards my back... At about six it came to a halt and so did the pain. I went out and walked to the house of Anastasia, the midwife. I make the distance between my front door and the door of Anastasia the midwife 63 of my own paces..."*

The needle's stealthy progress, the various pains it causes and the constant buying of cans of paraffin produce a rising frenzy, yet daily life goes on, as flat as ever. *"The needle has started going towards my heart. Realizing that it would reach my heart, I began to walk southward. In this direction, the garden walls, the garden gates, the distance along the walls of the houses, the single-width doors, the pine-trees, the woodwork, the stretch of houses and the length of the street totalled 604 feet".*

Gradually the end approaches. Under the inexorable threat of the needle, Bilal finally sets fire to the four hundred cans of paraffin he has stored away in the cellar. Everyone, relatives and neighbours, goes up in flames with the house. No-one really knows whether the fire started in the cellar or not, and anyway what does it matter? For fire breaks out where it was not expected: *"The door-bell rang... Zembul rushed to answer it; in her hands, too, she was holding flames."* An ending in which nothing is explained but which, with the almost epic density of its presentation, exercises an extraordinary fascination.

It can be seen from these quotations that some women practise a type of writing in which escape into the imagination and dream-fantasy compensates for the dreadful monotony of life, using a system of mirrors to conjure up a reversed image of reality.

But there are other women who grasp reality with both hands, yet still display rare poetic sensibility. Social reality is discreetly but clearly present in the stories of Furuzan, Adalet Agaoglu, Sevgi Soysal, Nezihe Meriç, Tomris Uyar and many others...

Already in 1951 Nezihe Meriç was breaking away from conventional narrative. Her first stories—and subsequent ones—did not have plots, but they re-created moods and poetic moments. She has a gift for capturing those fleeting instants in which the essence of life can be experienced with quivering intensity.

The distinguishing mark of Furuzan, ever since her first collections of stories came out in 1971, has been the quality of her style. Her tales, some of them verging on melodrama, are about the lives of rich peasants in the south; she is interested in the aimless existence of characters who are looked upon as "social problems": orphan girls, deserted wives, soft-hearted prostitutes, homesick emigrants from remote parts of the Ottoman Empire, wretched skivvies, caretakers of decrepit mansions owned by unscrupulous masters.

But the writer's sensibility and her desire to re-create the real, deep life of her homeland dominate all: *"In the country, the days had grown shorter. The apricots had been spread out to dry. Some of the fruit on the mulberry-tree was as black as sloes. In the kitchen, the smell of food reminded one of peppery 'tarhana' soups. Now the sleek red tomatoes and shiny pimentos for stuffing had lost their flavour. The old*

# THE TEILHARD PHENOMENON

Africa under the leadership of Revil Mason, Van Riet Lowe and John Robinson.

Prehistoric industries were also part of Father Teilhard's field of interest. When prospecting for fossils, he was also looking for traces of Man: in this way he came to discover many Palaeolithic and Neolithic sites in China, India, Burma, at Djibouti and in Ethiopia, to visit many others and to make attempts at synthesis.

In geology he produced many very important pieces of work. It is very evident that Teilhard insisted on making a fundamental study of the structure of a deposit before starting to collect. I think he must have written on the geology of all the sites he had occasion to study or visit from Jersey to Java, and of course throughout China.

What emerges from this considerable volume of scientific work, which nevertheless represents only part of Pierre Teilhard de Chardin's output and thought? First, it is obviously work in subjects dealing with the past—palaeontology, geology and prehistory.

It is also field work. Teilhard travelled the world with his geological hammer in his hand, rushing off the moment an outcrop appeared which revealed the deep structure of the earth, undismayed by distances, climates or people. Struck down by a myocardial infarction in 1947, he wrote, "On the morning... of 1 June, heart attack... Then a spell in hospital... And a turning-point in my life. Compulsory abandonment of the great life in the field. Today, at this very moment, I should be in the plane to Johannesburg..."

Next, it is synthetical in approach, at every level. Each chance find, each analysis of a phenomenon, a fossil or a prehistoric object, was an excuse to write a comprehensive study on the problem in question. Moreover at another level Pierre Teilhard de Chardin was obviously a past master at linking his geological studies with his work on the content of the strata studied, the fossils and the flints. At yet another level one of the original features of Teilhard's thought was that he saw Man and Life in their earthly and cosmic contexts, and hence could relate apparently isolated phenomena to the general evolution of the Universe.

Then again it is international, or perhaps cosmopolitan, in character. Not so much in its subject-matter (which is nothing if not universal) as in the way it was approached and carried out. Pierre Teilhard de Chardin worked in Europe, Asia, Africa and America. He lived for nearly twenty years in China, and collaborated a great deal with C.C. Young, Pei Wen Chung, Yang Kieh and H.C. Chang. He lived in the United States and was a research associate at the Wenner-Gren Foundation for Anthropological Research.

Lastly, allow me to recall another feature of Pierre Teilhard de Chardin's work which is unusual and yet not negligible, namely his scientific poetry.

"Some thousands of millions of years ago, not, it would appear, by regular process of astral evolution, but as the result of some unbelievable accident (a brush with another star? an internal upheaval?) a fragment of matter composed of particularly stable atoms was detached from the surface of the sun. Without breaking the bonds attaching it to the rest, and just at the right distance from the mother-star to receive a moderate radiation, this fragment began to condense, to roll itself up, to take shape..."

And on the origin of Man, "With hominization, in spite of the insignificance of the anatomical leap, we have the beginning of a new age. The earth 'gets a new skin'... Man came silently into the world".

■ **Yves Coppens**

*lady of the house, sprightly as a young girl, but small and wizened, was putting the bedclothes away in cupboards built into the walls. She placed muslin lavender-bags between the sheets. The house was getting ready for another summer, with the clean, scoured torpor of a Turkish bath. Fuchsias, begonias and stonecrop stood in a row by the window in the passage."*

This "lady" had been no such thing when she was merely servant to the rich landowner whom later, after his wife died, she finally married. Told in the first person by the maid turned mistress on the death of her husband, the story uncovers the psychology of a woman, once downtrodden herself, who now rules her servants with a rod of iron. She has got what she wanted, but she is not safe from misfortune. Vedat, the youngest of her three sons, is a rebel. *"The harm that has befallen my son is worse than the pain of love. Why didn't we teach him to be like other people? My Vedat is going to his ruin for nothing. For nothing."*

Her eldest son arrives during the night on the train from Ankara, and tells her that Vedat, the student, has been arrested. The mother collapses on to the divan covered in its white dust-sheet. She feels a sudden pain in her stomach. *"Shall we go to my son tonight?, she thought. We could hire Omer's taxi, though it is as much as Omer's taxi can do to get as far as Six Willows... Suddenly she realized that they could go nowhere that night."*

In most of Furuzan's stories, as in those of other Turkish women novelists today, there is no proper ending. Reality acquires its full meaning in bits and pieces, by the assembling of small individual facts.

*Lie Down to Die* is a novel by Adalet Agaoglu published in 1973. It describes different facets of the evolution of Turkish society between 1938 and 1968.

The author pursues a relentless quest for the identity of the Turkish female intellectual. *"Atatürk died in 1938"*, Adalet Agaoglu wrote in the preface to her first novel. *"Within the limits of his powers and in a precise situation, Atatürk showed Turkey how to go about taking her place among the countries of the developed world. He died in 1938. What happened then? What kind of education was received by the people who finished primary school in the year of his death? The first or second generation of recruits in the literacy campaign! What was the world situation, what was Turkey's situation, when they were at the learning stage? What did they know about that period of rapid mutations?"*

The principal female character in Agaoglu's novel breaks cynically through all the prohibitions that have oppressed women for centuries, yet she still retains a feeling of guilt. Adalet Agaoglu, like Leyla Erbil, wants to define her position in relation to the old beliefs and the old taboos, in relation to men, in fact, within a society where tradition is in conflict with modernity and all its challenges.

So it is the transformation of Turkish society under the impact of progress and republican reforms that provides women as well as men with raw material for the novel. But women have a direct knowledge of their problems and can reproduce this knowledge with all its nuances, speaking as it were for all those other women who are not lucky enough to be able to liberate themselves, even through writing.

In present-day Turkey no one can escape the burning political and social problems of the age. Sevgi Soysal, who died at the height of her powers, came to fame with a marvellous short novel entitled *Aunt Rosa,* the story of an eccentric old lady who lives on two levels, so that humdrum reality mingles with the magic of fancy.

Around 1972 Sevgi Soysal set down in masterly fashion her observations on the world of prison. With perfect insight and frankness she describes the abyss that separates a peasant woman who has nothing in the world, but who lives her life, in spite of her crime, in a sort of innocence, and a political militant, conscious that any communication between them is impossible; each of the women exists alone in her only discernible reality.

The lucidity shown by Turkish women is proof of their entitlement to their place in the world of art—a world which is neither masculine nor feminine—and a most convincing reaffirmation of an intelligence and a sensibility that have never faltered.

The 1950-1980 generation of women writers was preceded by other talented authors. Among these, the prestigious name of Halidé Edip Adivar (1884-1964), who fought beside Atatürk in the armed struggle, occupies an important place in Turkish literary history.

But the real artistic flowering of women sprang from an ideological and practical determination that originated with Mustafa Kemal Atatürk. The laws giving women the right to vote (much earlier than in many other countries), the modern civil code and the numerous educational reforms designed to help women to catch up with men in the field of culture—all these made the feminine renaissance possible.

But Atatürk's campaign in this sphere was essentially a defence of Turkish women's fundamental role, a radical change of attitude away from the old patriarchal tradition.

As soon as the country had been liberated and the Republic proclaimed in 1923, the problem was brought out into the open. *"To live is to function"*, Atatürk declared; *"therefore if one organ of a society functions while the other is inert, that society is paralysed. One of the urgent needs of our time is to ensure the rehabilitation of women in all spheres."*(1).

Addressing a crowd in the little Anatolian town of Kastamonu, on 27 August 1925, Atatürk stressed again the need to do away with antiquated customs. *"In my travels, not only in the villages but in the towns and cities too, I have seen our womenfolk carefully concealing their face and eyes. Now, my male comrades, this is partly the result of our selfishness."*

Still on the subject of Turkish women, President Atatürk concluded: *"Let them show their faces to the world and let them contemplate that world with their own eyes: there is nothing to fear."*

The new generation of Turkish women writers are turning his message into a reality. They are showing their faces to the world, and they are gazing on the world *"with their own eyes"*.

■ **Guzin Dino**

*(1) From* Atatürk, *published by the Turkish National Commission for Unesco, 1963.*


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**BILBASAR, Kemal**
*Gemmo (Cemo).*
A novel translated by Esin B. Rey and Mariana Fitzpatrick.
London, Peter Owen, 1976.

**FUZULI, Mehmet**
*Leyla and Mejnun (Lejli i Medznun)* (Turkish version)
A narrative poem translated by Sofi Huri, with a history of the poem, notes and bibliography by Alessio Bombaci.
London, Allen & Unwin, 1970.
New York, Crane, Russak, 1972.

# Unesco newsroom

## Unesco medal marks TEILHARD DE CHARDIN centenary

To mark the centenary of the birth of the French theologian, philosopher and palaeontologist Pierre Teilhard de Chardin, Unesco is issuing a commemorative medal in gold, silver and bronze. The medal was designed by the French artist Paul Belmondo and struck at the Paris Mint. The obverse side shows a portrait of Teilhard de Chardin, and the reverse a map of the world with, in its centre, the Greek letter "omega" which, for the philosopher, was the convergence point of the earth's evolution.

The inscription on the reverse side, *La compréhension et le respect sacré de l'humain* (Understanding and respect for all that is human), is taken from a letter written by Teilhard de Chardin to Father Auguste Valensin in February 1928. For further information about the medal issue, please write to: Philatelic and Numismatic Programme, Unesco, 7, place de Fontenoy, 75700 Paris (France).

## Myths about cancer

According to the World Health Organization, two myths about cancer need to be dispelled: one is that cancer is unavoidable, and the other that it is essentially a disease of the industrialized countries. Contrary to a common belief, most of the 37 million people suffering from cancer today live in the developing world. Each year, five million new cases are recorded in these countries against three million in the industrialized countries. Cancer remains one of the three main causes of death throughout the world, and, despite progress made by research, practice often lags behind theory, especially in the Third World: prevention measures are not applied properly and many cancer patients lack adequate treatment or painkillers.

## 'The ABC of Copyright'

A booklet just published by Unesco explains in terms accessible to the layman various questions concerning copyright. The work, *The ABC of Copyright* (73 pp. 20 F), gives a thumbnail sketch of copyright history, presents various concepts of national legislation, and examines such issues as the moral and economic rights of authors. One chapter deals with the international dimensions of copyright protection, particularly with the Universal Convention administered by Unesco, and another with copyright in developing countries.

## Jan van Rusbrock (1293-1381)

Six hundred years ago, the theologian and mystic Jan van Rusbrock, known as "the Peerless", died at the age of 88 at Groenendal Abbey in what is today Belgium. This monastic community devoted to meditation, of which van Rusbrock was the first abbot, had a wide reputation. Van Rusbrock himself exercised far-reaching influence through his writings which, by the nobility of their style and thought, rank among the great literary works of the Dutch language. They have been translated into many languages and their impact has been felt far beyond the borders of Belgium, where van Rusbrock's memory continues to be cherished.

Photo © A.C.L., Brussels

***Portrait of Jan van Rusbrock by an anonymous artist of the Flemish school***

## Buy a card and help a child

Hundreds of millions of children throughout the developing world suffer from deprivation. They are hungry and lack schools and medical supplies. By purchasing the greetings cards issued by UNICEF—the United Nations Children's Fund—each of us can help these children. One quarter of UNICEF's resources are provided by voluntary contributions. In 1979, 106 million cards were sold. The cards, as well as useful presents such as engagement diaries and games, are available from UNICEF sales points throughout the world.

Picasso's *Child with Dove* (left) reproduced by courtesy of the National Gallery, London, is one of sixty reproductions offered by museums and artists in many countries that are included in this year's greetings cards series.

The UNICEF 1982 engagement diary is illustrated by 67 photos in colour and black and white on the theme "Fathers and Children".

By buying one greetings card you can enable UNICEF to provide enough salt to treat six children suffering from severe dehydration, and ten cards will provide 5,000 vitamin C tablets or four stethoscopes for a health centre.

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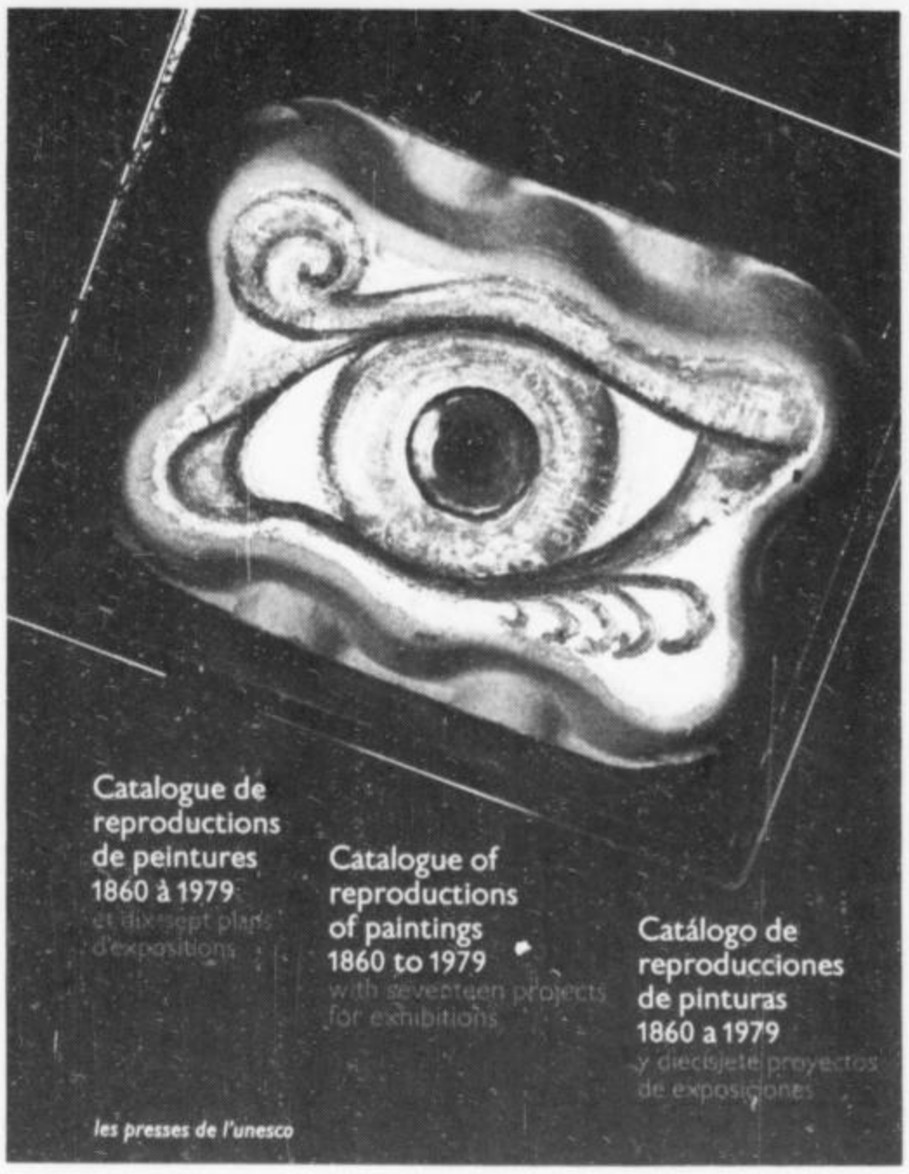


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# ‘Full fathom five...’

Photo Mauro Galligani - Mondadori press, Milan

This face with eyes of ivory, lips of copper and silver teeth, belongs to a remarkable lifesize statue of a fifth-century-BC Greek warrior, one of a pair discovered on the Ionian Sea floor in 1972 by an Italian diver. The statues are thought by some specialists to be the work of the great Greek sculptor Phidias. Photo shows the face as it appeared, after seven years of meticulous cleaning operations, to the crowds which flocked to see this major find of twentieth-century archaeology on display at Reggio di Calabria in southern Italy. (See article page 19).